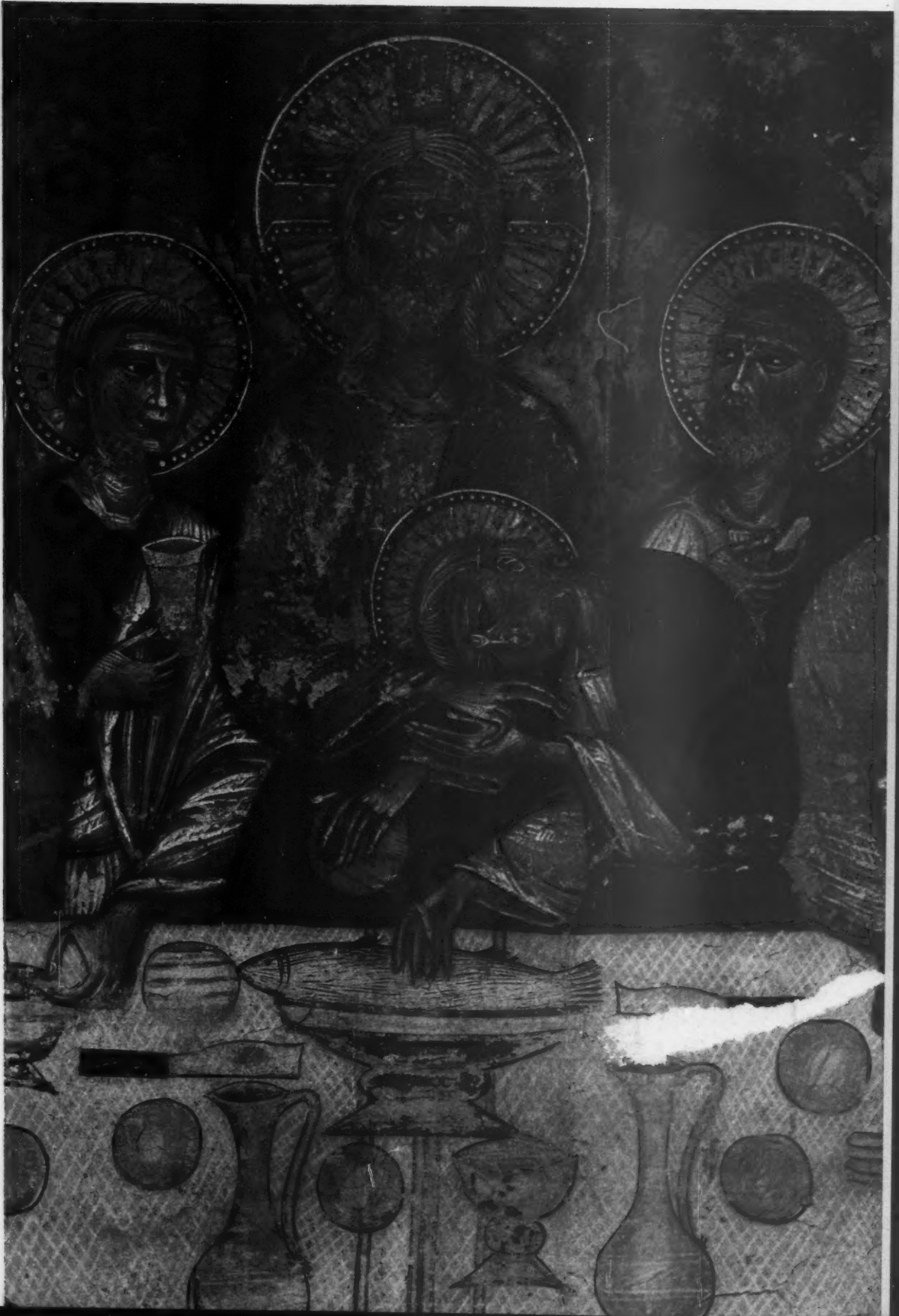


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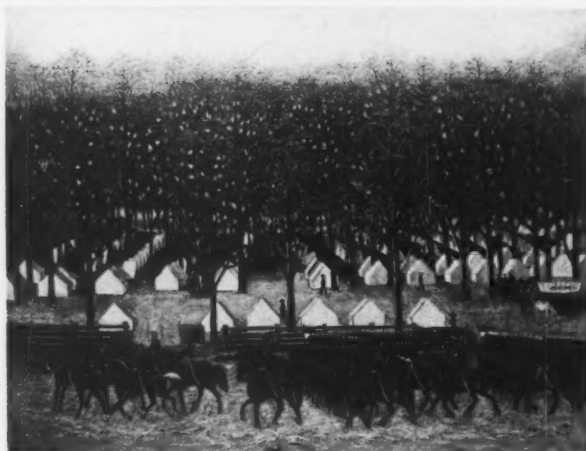
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ARTS DIGEST

July 1, 1955, Vol. 29, No. 18

Twenty issues a year

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This Issue

Letters 4

Spectrum 5

Giacometti and the Lonely World
by LaVerne George 6

Boston's Karolik Collection
by James Mellow 8

New England Museums 11

Books 16

Music 17

1905-1913: The Crucial Years of Modernism
(Part II)
by Robert Goldwater 18

Chicago 21

Youngstown 22

St. Louis 22

London 23

Paris 24

Month in Review 26

Where to Show 34

Calendar of Exhibitions 35

COVER: Detail from *The Last Supper with the Agony in the Garden*, late 13th century Italian fresco, transferred to canvas. In the Worcester Art Museum, Worcester, Mass. For a view of the whole work, and for other information on the museum's collection, see "New England Museums," pages 11-15.

CONTRIBUTORS: LaVerne George and James Mellow are both regular writers for ARTS DIGEST. Mrs. George is preparing a critical profile of the American painter Joseph Glasco for a future issue . . . Ulrich Weisstein is on the fine arts faculty of Lehigh University in Bethlehem, Pennsylvania.

FORTHCOMING: A special feature on the arts in Japan . . . an account of the famous Rousseau banquet, by Roger Shattuck.

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July 1, 1955

HEAD QUARTERS
of Dr. F. L. Wheaton, Yorktown, Va.



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Letters

Concerning French Attack on American Art

To the Editor:

In the May 15 issue of ARTS DIGEST, John Bernard Myers writes a letter properly expressing concern about Jean Bouret's criticism in *Franc-Tireur* that contemporary American paintings exhibited in Paris as a Salute to France have "characteristics . . . typically Jewish."

This criticism from M. Bouret was quoted in the April 4 issue of *The New York Times*. Upon reading this item there, I wrote to Mr. Zachariah Shuster, European Director of the American Jewish Committee, whose headquarters are in Paris. Mr. Shuster's knowledge of European cultural activities is profound; he is himself a journalist and critic. He has written me as follows:

"I am grateful to you for calling my attention to the item in *The New York Times*. . . I asked Mr. Bouret to visit our office and discuss this matter with us, which he did this morning. He says that many of the U. S. paintings are typically Jewish and that this was not meant in any derogatory sense, but simply as a description of what he feels is a characteristic of modern American art. He said that he is firmly convinced that Modigliani, Chagall, Soutine, etc., all have common characteristics due to their Jewish origin, and that he is writing a book on this subject. After talking to him I have the definite impression that he is not animated by any prejudices, although his review might have been clumsily expressed. I showed him your letter and asked him to write me a note which I would then forward to you. . ."

Because Mr. Myers writes about "a peculiarly subtle variety of French anti-Semitism," I thought you and he would be interested in knowing this development.

Richard S. Zeisler
New York City

The following is a transcript of a letter sent to Mr. Shuster by Jean Bouret:

I apologize for having delayed my written reply to your questions during our conversation, but this delay allowed me to reach greater clarification on the subject discussed. You asked me to come to see you in order to explain a phrase which I used in an article on the exhibition *Fifty Years of Art in the United States*, now taking place in the Museum of Modern Art in Paris. First I found it rather curious that I was asked to justify in some way a published statement, but when you informed me about the effervescence provoked in certain reviews in the United States, I found this reaction quite normal.

In the realm of painting we do not have here a delicate epidermis. When Vlaminck charged Picasso with drowning French painting in the abyss of a bad mixture of modernism, it was considered only as one opinion—that of Vlaminck. Another painter may say the contrary, and his opinion will be received with the same apathy, and afterwards when three critics would write "Picasso is a Spaniard by temperament and not

a French painter," it would not prevent three other French critics from finding the same Picasso more French than Spanish. And finally six critics will praise his genius and ask national glory for the artist because he lives and works in France.

I am now discovering the sensitive fragility of the epidermis of American citizens. Because I speak of "the great Jewish lamentation" (I simply note that certain American artists appear to present in their works an angle of incantation which stems from a religious spirit), I am charged with being a convinced anti-Semite.

Well, this is going too far in the interpretation of texts; this is, rather, exegesis.

I have said and written many a time that in the art of certain Jewish painters there can be traced certain constant features, as, for example, the broken form in Soutine and Chagall, and nobody thought of considering this remark as anti-Semitism.

In the course of two lectures which I delivered at the Jewish People's University at the Rue de la Victoire, I attempted to describe the contribution of Jewish art to contemporary art, and how Rembrandt, finding refuge in the Amsterdam ghetto, derived a new expressive force through his contacts with the ideas of his friend, the rabbi. Is expressionism Flemish, German, Jewish—or does it project in a certain fashion the critical and exigent spirit of a certain mentality formed by faith?

This is a fascinating problem. Taine and Elie Faure already tackled it, and nobody charged them with anti-Semitism. Finally, can one apply the term "racism" when one speaks of the Catalan or Burgundian schools of painting? Why can there not be a Jewish art, and why prefer to believe in international art? My friend Waldemar George wrote hundreds of articles along these lines, and no French reader charged him with attacking any ethnic minorities.

I ought to be disturbed at having been interpreted this way, but believe me, I am not.

I like America too much not to forgive some Americans their bad reaction because one says their painters are not all geniuses, and moreover, I believe that the publication for which I write and my past and my friendships are enough to demonstrate not only my good will, but also a certain affection for the lively spirit of your co-citizens.

Jean Bouret
Paris

Apropos Huntington Hartford

To the Editor:

Once upon a time everybody read the tales of Andersen, and there was not a child in the land but he identified himself with the young hero in "The Emperor's New Clothes." One day at the circus, all the children being present, an acrobat appeared on the trapeze. He wore flesh-colored tights and performed amazingly. But the child audience, remembering their Andersen, cried with one voice: "But he has nothing on!" And cried so loud, and waxed so proud, that they saw nothing of the act.

And of such is Huntington Hartford.

Leo Steinberg
New York City

Inquiry on Schmidt-Rottluff

To the Editor:

Professor Grohmann, the eminent German art critic, is preparing a complete catalogue of oil paintings by Karl Schmidt-Rottluff. He would like to include pictures owned in United States, and therefore information on this subject would be deeply appreciated.

Mrs. Heinz Schultz
c/o Grace Borgenicht Gallery
61 East 57th Street
New York City

Setting the Record Straight

To the Editor:

We were very glad to see Dore Ashton's piece "Young Painters in Rome" in the June 1 issue of ARTS DIGEST and happy that you could devote so much space to the show.

However, I want to point out to you that in the list of delegates, the name of Andrew Carnduff Ritchie, Director of the Museum's Department of Painting and Sculpture, who organized the American section of the exhibition, was omitted. Actually, Mr. Ritchie made the selections for the United States, and the Museum's International Exhibitions Program financed sending that part of the show to Rome.

I also want to point out to you that in the article by John Lucas, "America's Salute to France," the Museum of Modern Art's participation is also not mentioned. *50 Years of Art in the United States* was organized under the direction of René d'Honnoucourt, Director of the Museum, and consisted of works of art from the Museum Collections. It was sent to Paris under the Museum's International Exhibitions Program. *David to Toulouse-Lautrec*, on the other hand, was organized by a group of museums under the chairmanship of William A. M. Burden, President of the Museum of Modern Art, and was privately financed.

Elizabeth Shaw
Publicity Director,
Museum of Modern Art
New York City

NOTE: In the critical profile by Dorothy Gees Seckler on the Canadian painter Paul-Emile Borduas (ARTS DIGEST, June 1) the name of the artist's New York dealer was omitted by mistake. M. Borduas is represented by the Georgette Passedoit Gallery, 121 East 57th Street.

Spectrum *by Jonathan Marshall*

"The Public Be Damned?"—NO!

While we were at press for the June issue a full-page advertisement, titled "The Public Be Damned?" appeared in most daily New York newspapers. Signed by Huntington Hartford, heir to the A & P fortune, the ad has created a great deal of misgiving and anxiety in art circles. We feel that Hartford's blast was an ill-disguised attack on artistic freedom and set a dangerous precedent.

In brief, the advertisement attacked American art criticism, abstract art, the contemporary theater, art dealers and museum officials and the public. Hartford said, "It is . . . unfortunate that the art-loving public is not required to pay . . . to spend an evening looking at paintings . . . their reaction might be fully as vociferous as that of theatergoers, and the art critics might wake up to the true value of their wares." In case the self-styled art critic does not know, we are delighted to inform him that one of his prime targets, the Museum of Modern Art, charges admission and its attendance has been steadily rising. Most museums have paying members, and memberships continue to grow. We might also point out that paintings sell for far more than the price of a theater admission.

Mr. Hartford carefully selected his out-of-context quotations, and his article, for that is what it was, reached millions of readers. It cost some \$25,000 to reach the public which, in reality, he damns, but the A & P heir apparently is not worried. In an interview with Paul Mocsanyi, art critic for the United Press, he said, "I'll deduct the money from my income tax." Prior to that he had said to Mocsanyi, "They won't cost me anything, of course."

We feel that it is a dangerous precedent for wealthy individuals to attempt to buy public opinion. It is especially dangerous when they invade a field in which their experience is limited. This is not to say that either artists or critics are above criticism, for they usually welcome it. But when one man spends thousands of dollars to proclaim that "The purpose of great art . . . is a moral one" and tells us that unless a painting has easily recognizable beauty it is not art, we must question his motives.

We doubt whether Mr. Hartford was frightened by an abstract painting as a child. Instead we wonder whether he is merely afraid of that which he does not understand. This fear often underlies the attacks on creative freedom which have taken place since the days of primitive man. Unfortunately it is easier to ridicule through laughter, or attack with platitudes, than it is to study and be open-minded.

Huntington Hartford reveals himself in several places in his article. First

he says, "I am frankly bitter against those who encourage obscurity in painting." This is amplified by the statement that "recognizable subject matter is indispensable to painting." And finally he says, "I believe the diseases which infect the world of painting today—of obscurity, confusion, immorality, violence—are not confined either to this single art or even to the arts in general. These are the diseases which, if the disaster of dictatorship ever overtakes our fair country, will be a major cause of it, and since the germs exist in such a pure, unadulterated form in the realm of painting . . . I suggest that it is time we . . . do something about it." The latter statement is nothing less than a call for the censorship of art.

Although we doubt whether the author wants to be a dictator or censor of art, he is calling for such a dictatorship. Perhaps we would be more accurate if we said that the demand appears to be for a vigilante group. This group might police studios, galleries and museums—and of course the art schools—and would protect us from that which is "obscure" and from our own imaginations.

There is no need to define art here or to take a stand behind any type of art. We believe that every artist has a right to create as he desires, for the market can be his judge and the public has a free choice. Mr. Hartford can look at whatever paintings he chooses, as can the clerk in an A & P store; as can you. But this does not give any of us the right to say artists must paint in this way or that, as if there were only one right way of doing it. "It must be understandable and beautiful to me to be good," is what Hartford erroneously implies.

New ideas and experimentation are essentials to both art and democracy. We wonder how Mr. Hartford can reconcile his professed love of democracy with his call for standardization of art and elimination of imagination. Those who desire to interpret from an artist's so-called obscure painting are entitled to do so, and we think that the real art enthusiast will continue to choose without Mr. Huntington Hartford.

Two questions remain that we cannot answer here. Why did the great New York newspapers accept this advertisement by an untrained critic attacking the integrity and competence of trained leaders in a professional field? And can funds used for these purposes be truly called educational and remain tax exempt? We hope that the Bureau of Internal Revenue will look into the matter and that the newspapers in question will have the courage to decline advertisements in future when they are in reality attacks on artistic freedom.

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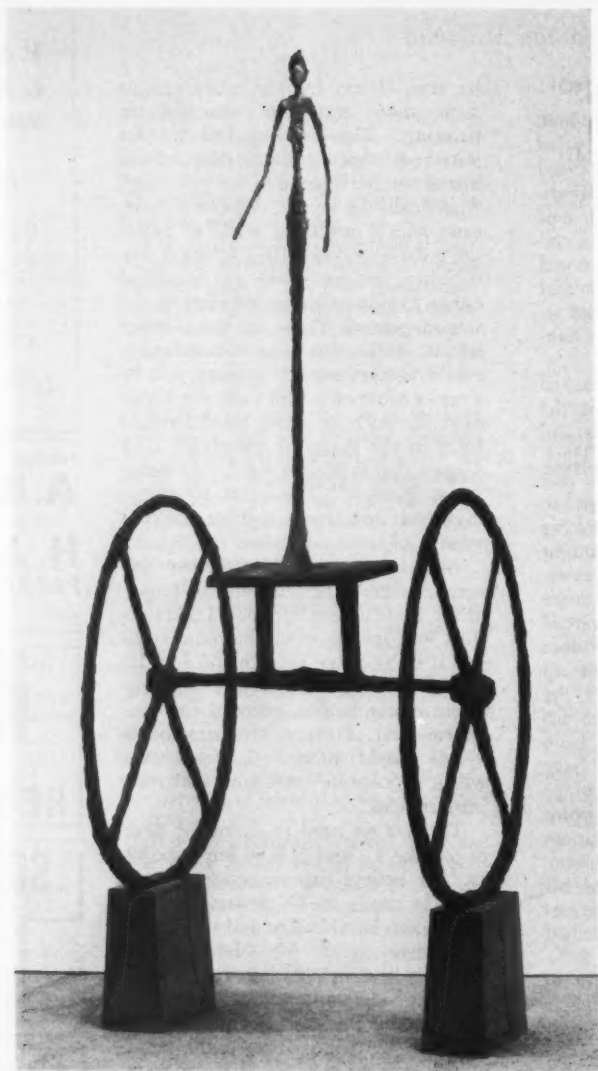
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Giacometti and the Lonely World

by LaVerne George

An exhibition of paintings, drawings and sculpture on view at the Guggenheim Museum through July 17.

Never has the long white stillness of the Guggenheim Museum seemed as large as it has this month. Peopled by Alberto Giacometti's frail, apostolic figures and the sober gray distances he achieves in his paintings, the galleries acquire a temple-like atmosphere, a sense of a solitary religion dedicated to man's essential loneliness.

As this is the first comprehensive exhibition of Giacometti's work (the Arts Council in London has recently staged a similar show), the question of its symbolic value is now being raised for the first time. The artist's "success" in terms of museum purchases and the enthusiasm of collectors has been assured, but it was not until the end of the war that he became well known. Although the interest in his surrealist work in the 1930s was considerable—the Museum of Modern Art bought his *Palace at 4 A.M.* in 1936—the first of his *Man Walking* figures in this collection is dated 1947. According to

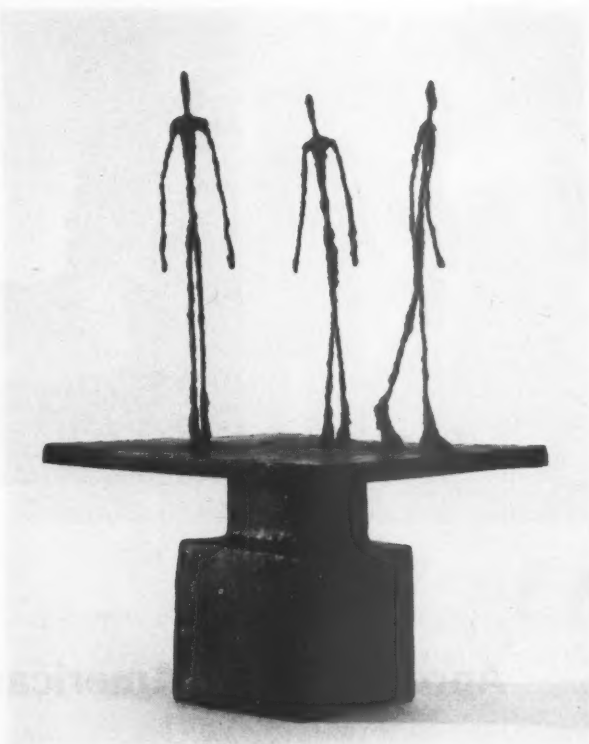
his own statement, he began to work on the human figure in 1935, but it was not until ten years later that he began to arrive at the expression he was seeking. Through continual drawing (most of the paintings in the show date from this same period of self-discovery) and relentless destruction of his own works, he found the key to his feeling—the elongated, emaciated solitary figure who moves like a sleep-walker across deserted city squares. The element of distance with which he surrounds his figure is created in his paintings by long, receding planes or by encircling the head with a vague halo which is more textural than linear, more a matter of *paint* than line (and which thereby distinguishes them from his drawings, which in themselves are singular conceptions).

The unity of feeling in each medium, in fact, is one of the most remarkable aspects of this exhibition, for Giacometti is not a sculptor who merely paints, or vice versa, but a whole artist, almost in the Renaissance sense, whose fund of ideas cannot be realized by a single means. The paintings and drawings do not really support the sculpture, but supplement it in a way which extends his meaning into other realms. The oval

heads with oval eyes, necks marred by lines which seem like scratches—these have their own stoic and timeless quality somewhat reminiscent of medieval frescoes. In his portraits of his mother and brother, even, alas, in the self-portraits, there is that emphasis on the untouchability of the individual no matter how closely related in blood or feeling. (The only occasional exceptions to this are in the heads of his brother Diego.)

When one comes to the question of the symbolic value which is said to be the final measure of sculpture, if not of painting, the position of Giacometti is quite clear. The derivative early work, from the Brancusi-like *Man and Woman* of 1926 and the stylized abstraction (also out of Brancusi), *Standing Woman*, of that same period, seems as transitory and anonymous as that of a dozen other men. It is the accomplishment of the last ten years which puts Giacometti on a plane for truly serious consideration. His *Cage*, his walking figures and standing nudes are among the most forthright expressions of the flight back to the individual (not the figure, but the individual!) which has characterized most of the significant art of the post-war period. The mass effort to achieve a single goal during the war had a substance of its own, and when peace dissolved it, leaving each man to confront his own personal predicament again, there was a sense of loss, a dissolving of our contact with one another which sent writers and artists back into themselves; and a residue of disappointment still colors much of their work. Giacometti in his life and his work has created the kind of image which can be said to symbolize the peculiarly broad effect of this age-old realization, which in others so often results in a mere retreat. He offers no answers, to be sure, but instead gives us a proliferation of images which relentlessly state the case.

OPPOSITE PAGE: *Chariot* (1951-52). BELOW, LEFT: *Man and Woman* (1926). BELOW, BOTTOM: *Apple* (1937). BELOW, TOP: *Three Men Walking* (1949).



The Karolik Collection in Boston



Apropos Some American Paintings 1815-1865

by James Mellore

The virtue of a modest talent is that it sometimes allows a full, if limited, realization. Where a greater gift dares more, it fails more often in consequence. (Though in our time, perhaps, it might be considered less of a failure than the success of a modest talent.) We tend to feel that for the man who dares most, it is merely chastening that "his reach should exceed his grasp," while for the plodding success of a modest talent we have little to say, even if we recognize it as such. The best paintings in the M. and M. Karolik Collection of Nineteenth Century American Painting at Boston's Museum of Fine Arts are by men of quite modest talents, anonymous or little known painters and primitives, who realize their gifts with charm, freshness, and honesty.

Ours is not an age to encourage such modest talents, although it has produced, probably, more than any previous one. We all secretly aspire to the highest office and tend to overlook those lower offices for which more modest talents qualify. Although there is a kind of snobbery involved in this,

there is also, I think, something more important: the fear that if we acknowledge the more modest gift, we will acquiesce in it; whereas what is required and, possibly, even demanded, for our time, is always the greatest gift. It becomes a necessity to create masterpieces and anything less than this is failure. Accepting nothing less than at least the appearance of greatness, we are all too likely to seize upon what would have been but a modest talent in any other time, balloon it into a triumph and cast it adrift.

It is because it can neither supply us with greatness nor the stuff which might pass for greatness that the Karolik Collection is apt to seem like poor diggings for the modern spirit. While I do not wish to say of the collection as a whole that it is representative of an era of feeling with which we are no longer in sympathy and whose merits we are not, therefore, in the better position to judge, I do wish to suggest something close to that about a certain few of the paintings—even here making the reservation (with the same bias I have



OPPOSITE PAGE: John Brewster: *Child with a Peach*.
ABOVE, LEFT: J. Grant: *Two Children*. LEFT: William M. Prior: *Three Sisters of the Coplan Family*. ABOVE: Andrew L. von Wittkamp: *Black Cat on a Chair*.

been talking about) that I do not think any of them the equal of a painting by Rousseau.

For the collection, as a whole, it should be said that it achieves its objective, that of filling a void in the story of American painting from the years 1815 to 1865. When Mr. and Mrs. Karolik first conceived the idea of making a collection of a neglected period, they consulted with the museum staff. Working closely with them during the period when they were tracking down and selecting their paintings, they produced a collection of more than 200 oils covering the various genre; landscape, marine, portrait and still life. Since its purpose was to be representative, there is, understandably, a great deal—the impressive landscapes of the Hudson River School, for instance, the sentimental pictures of pink children

and sleds, the misty and romantic sylvan scenes—which yield up everything they have to offer in one or two viewings. The over-all effect of the collection is, it seems to me, a confirmation of the premise which instigated it; that there was in the period, between West and Copley, say, and Ryder, Homer and Eakins, a gap in American painting from which no really significant painter emerged.

That it was a conservative period, one can judge from the criticism of the time which established that the effect of good art should be that of "cherishing the benevolent affections, repressing evil passions, and improving the general tone of moral feeling." That much of the impetus for painting seemed to arise from what was felt to be the moral grandeur of nature, one can surmise from the preponderance of land-



Fritz Hugh Lane: *Ships in Ice off Ten Pound Island, Gloucester*

scapes, beginning with the early and anonymous painters and continuing through Bierstadt's hymn to the West: the awesome mountains, the virgin forests, the distant prospects dissolving into mist and mother-of-pearl skies. Yet a painter of the time might be critically rapped for mere realism and too great attentiveness to nature, for the diminution of the human figure in a vast green pantheism of rolling hills and winding rivers. Against this heresy were set up the solid virtues of the grass roots and the homespun—the family group, the country dance, the pleasures of the hearth.

Although it was more likely to be the painters with a slick Continental style who offended in this matter of the homely virtues, Europe was still considered to be the most benevolent of influences for American painting. An older painter could tell a younger one on the eve of his first trip to Rome that although the experience might be a moving one, it would be as nothing, compared to the experience of returning to Rome for the second time and feeling that he was returning home. The tradition of Europe's munificence, obviously, continued after the period of the Karolik Collection. A writer of the 1890's, reviewing the career of his earlier compatriot, Washington Allston, could still feel that it was a serious mistake for Allston to have returned to America just at the point of reaching his prime as a painter. But with a more perceptive writer of the late 19th century, Henry James, that influence was beginning to darken into something more sinister and more crucial, although inevitably more rewarding, than the perils of remaining at home. And only in that later period can we begin to recognize the split, latent in the Karolik Collection, between those artists—Whistler, Sargent, Mary Cassatt—whose impulse was Continental, and their opposite numbers—Ryder, Homer, and Eakins—who, we feel, were putting down the roots of an art that could grow from American soil.

It would not be false, I think, to say that most of the paintings in the Karolik Collection are concerned with the "more smiling aspects" of life which the novelist William Dean Howells once put forth as being more amenable to the American disposition. If, perhaps, we do not agree with Howells now, and even condemn him perhaps for a lack of insight, the Karolik Collection, at least, would seem to confirm that what he was saying was true of the period from which he emerged; and his situation becomes, for us, all the more poignant for the fact that what he was saying was becoming less true while he was in the process of stating it.

Of the best paintings, it is almost enough to say that they are modest, adding that they reacquaint us with a part of our

national past which saw life as auspicious, placid, and enduring. They are espoused to the familiar and the pleasant—children with cats or dogs, the homely still life, the family picnic—subjects which often hover at the very edge of the banal and sentimental (dangers into which, it must be added, some of the paintings, Clonney's, for instance, do fall.) In their reasonableness and complacency they are not likely to move an age that is intensely committed to power and excitement and to the awareness that there are areas in personal life and human involvements, often rather grim areas, where judgement is both perilous and crucial. One has only to look at the paintings of the bright-eyed Coplan sisters or the stout and round-faced woman confidently holding her Bible, to know that they issued from an altogether comfortable and affable view of the world. Themes of evil, violence, or suffering do not impinge upon that art. (Although, for the novelists of that period, Hawthorne and Melville, these were primal concerns.) It is this which forfeits their claim upon us when compared to the complexity with which the world confronts the mind today. If we appreciate their work now, it is more apt to be because of their charm or naivete, almost as though looking back upon Eden before the expulsion. Almost, for even that idyllic garden had its forbidding choices and enjoyed its peace by something more than the mere calm which these paintings reflect.

But if there are differences which alienate our feelings from those of the Karolik's generation of painters, there is at least one characteristic which we still share; our commitment to the world of *things*. In the paintings of Grant, Hardy, or the anonymous painters, it shows itself in their painstaking accuracy, as if the essence of a thing were only to be made creditable by the accuracy of its depiction. If one painted a child, the buttons on his smock must all be accounted for; nor should the frightened pupils of the cat's eyes (a creature he is not clutching carefully enough), be neglected. The rigging of a boat need not be emphasized, but it must be there—merely to suggest it would not be enough; any more than it would have been enough to give only the impression of a rose in the hand of a pale young lady. It was a thing; it had to be studiously defined. In one of the still lives one can see, as in a diagram, the slices taken from the melons, the cut melons, themselves, and a knife stuck into one of them, to show that it was the instrument by which the surgery was performed. The most common and annoying of things, a black fly settled upon a white saucer, in Wittkamp's *Black Cat*, contrives to be of no less importance than the sprawling cat itself. It is more than realism or verisimilitude. It is, as in Wittkamp's painting, a necessity in the composition. The necessity of the actual is, perhaps, less strong with us; and if it does not figure so preeminently in our recent paintings (because the painting itself has become *the thing*) it still is evidenced in our best novelists—Hemingway and Faulkner—and with a similar painstaking accuracy, largely, no doubt, because the thick, various, entangling substance of the actual continues to remain one of the conditions, a kind of original sin, of the novel.

If, in talking of these painters, it has been necessary to involve, possibly, too much talk of novelists, it is because of the daily fare of the actual, the ordinary fare of the social context, upon which the arts of both subsist, which creates the affinity between them. If it is true that in more recent American novels there has been an introduction of evil and violence of the most arbitrary kind in relation to the structure of the novels themselves (in a sense, a denigration of structure); and if in more recent painting there has been a tendency to grasp for the abstract, unfettered by the gross and stultifying actual, it only serves the more to indicate the widening gap between the complacent temper of that former age and the exacerbated temper of our own.

New England Museums

For the benefit of ARTS DIGEST readers who will be travelling through New England during the summer months, we are presenting in the following pages an informal guide to the museums of the area. This continues our policy of reporting on the great art institutions in all regions of the U.S., having recently featured museums in Baltimore, Philadelphia and Cincinnati. In future issues, other great American collections will be reported on.—THE EDITORS



Angel of the Annunciation, Lombard School, ca. 1500. In the Wadsworth Atheneum, Hartford.

Connecticut

FARMINGTON

The Farmington Museum

The Stanley-Whitman House is one of the earliest and best preserved examples in Connecticut of the "framed overhang" type of Colonial architecture surviving from Elizabethan England. The house is considered to have been built around 1660 and is furnished in period with early American pieces. An added fire-proof wing in the rear of the house is used for exhibits of old manuscripts, glass, china, silver, pewter, musical instruments and many other items connected with the historical life of Farmington. A wagon shed equipped with old farm implements and an herb garden modeled after the Colonial kitchen garden are additional features of the Museum.

HARTFORD

Wadsworth Atheneum, 25 Atheneum Square North

Summer Exhibitions: to Aug. 21: The Diaghilev-Lifar Collection of Ballet Designs; July 8 to Aug. 14: American Watercolor Painting; Aug. 18 to Oct. 2: Henry Schnaebelenberg and Henry Kreis; Aug. 31 to Oct. 2: Twentieth Century American Art.
Recent Acquisitions: Rembrandt's *Portrait*

of a Young Man; *Angel of the Annunciation*, Lombard School c. 1500; paintings by Guerin, Bonvin and a number of contemporary American paintings.

Three new galleries to house the Atheneum's Renaissance material and the Morgan collection of Renaissance and Baroque silver will be in the process of completion during the summer. Among the outstanding works in the Atheneum's collection are paintings by Piero di Cosimo, Zurbaran, Tiepolo, Copley, and Picasso.

LITCHFIELD

Litchfield Historical Society

The Litchfield Historical Society, which is open from June to October, is a repository for documents and relics and objects of historical interest belonging to Litchfield's early settlers and later inhabitants. Among the paintings to be found here are eleven portraits by Ralph Earl and works by George Wright and Samuel Morse. There

is also a collection of Indian relics, furniture, household utensils, glass and ceramics from the 17th to the 19th centuries, samples of clothing, needlework and embroideries and a group of ornaments, among them several mourning ornaments of particular interest. A quantity of letters and documents, among them a letter from General Washington appealing for food for his troops, make the Historical Society a valuable source of information about Colonial life and early Federal history.

NEW LONDON

Lyman Allyn Museum

Summer Exhibitions: exhibition of drawings and monotypes pertaining to the dance by Gwyneth K. Brown, July 19 to Aug. 21. (This exhibition is in correlation with the School of the Dance which runs from July 11 to Aug. 21.) "New England Journeys" by New England artists, circulated by the Ford Motor Co., Aug. 16-30. Exhibition of old master drawings from the collection of Winslow Ames, Sept. 25-Oct. 24. Recent Acquisitions: Extensive collection of Greek, Roman and Egyptian Material, gift of Mrs. William I. Newton; a number of old master drawings, two portraits by Samuel Lovett Waldo, *Still Life with Pears* by Georges Braque and *Hillside Houses* by André Derain.



Thomas Cole: *View of Mt. Etna from Taormina*. At the Lyman Allyn Museum, New London.

NORWICH

Slater Memorial Museum, Norwich Free Academy

The permanent collection of the Slater Memorial Museum which opened in 1888 with a group of casts and reproductions of famous European works of art now encompasses a wide field ranging from relics of whaling days to Chinese and Greek figurines, from objects made by the American Indians of the Northwest to a collection of miniatures of historic personages. Fine examples of primitive American furniture are supplemented with objects of glass, pottery and metal from this period and furniture and china of the 18th and early nineteenth centuries and the Victorian era.

MYSTIC

Mystic Art Association

Summer Exhibitions: New England Show,



August Renoir: *The Young Shepherd in Repose*. In the Museum of Art, Rhode Island School of Design, Providence.

Rhode Island

PROVIDENCE

Annmmary Brown Memorial, Brown University

Exhibition of books illustrating the history of printing; paintings.

Museum of Art, Rhode Island School of Design

Special Exhibitions: June and July, show of 18th century French drawings, prints and pictures to commemorate the 175th anniversary of the arrival of the French in Newport; show of American humorist drawings and cartoons. To Sept. 15: exhibition of Tuckerware, America's first porcelain, from the collection of Philip Hammerslough of Hartford. Sept. 21-October 16: collages by Timothy Nennessey, paintings by Elias, paintings by Fernando Zobel and sculpture by Minna Harkavy.

Recent Acquisitions: Poussin, *Venus and Adonis*, Coret, *Swiss Scene*, a 17th century marble baroque relief, and works by Murillo, Michele Rocca, Oudry and Jean Helion.

Two new galleries for American art of the 20th century and three new galleries of 18th century American furniture have been opened at the School of Design.

Massachusetts

ANDOVER

Addison Gallery of American Art

Summer Exhibition: Art Schools, U.S.A., an exhibition of work by artists who graduate from art schools during the years 1948-1953, one graduate to be nominated by each school, with examples of student and recent work submitted.

In 1955 the Addison Gallery added to its collection of American painting and sculpture John Greenwood's *Portrait of Man in Green Coat*, signed and dated 1750, and

Elie Nadelman's *Seated Woman* in carved wood. Another recent acquisition is *The Flame*, an oil painting by contemporary American artist Lee Gatch.

Egypto-Roman portrait of a woman, first century A.D. In the Museum of Fine Arts, Boston.



BOSTON

Museum of Fine Arts

Summer Exhibitions: Museum School Exhibition, to July 3; Corcoran Biennial Exhibition, to July 31; Print exhibition: Landscapes North and South, to Sept. 12. Recent Acquisitions: A life-size French Gothic statue of St. Hilary dating from the late 13th century, an early English Gothic stone corbel, a linen mummy covering with a portrait of a young woman illustrating classical painting as it was practiced in Egypt under the Roman empire, *Portrait of a Lady* by Joshua Reynolds and other paintings and *objets d'art*.

The Museum's permanent collections form one of the most distinguished groups in the world, including one of the richest Oriental collections in this country, a brilliant array of French impressionist and post-impressionist painting, English landscape painting, works of the Italian school, as well as the Karolik Collection of 19th Century American art (see pages 8-10 for article on the Karolik Collection by James Mellow).

Isabella Stewart Gardner Museum, 280 The Fenway

The collection of the late Isabella Stewart Gardner is displayed in a charming setting designed to resemble a Venetian palace. Rare pieces and furniture and examples of the minor arts are exhibited together with an outstanding collection of paintings which includes such masterpieces as Titian's *Rape of Europa*, Rembrandt's *Landscape with Obelisk*, Vermeer's *The Concert* and Giotto's *Presentation in the Temple*. A room of early Italian paintings includes works by Masaccio, Piero della Francesca, Mantegna, Fra Angelico and Simone Martini among others. One cloister is devoted to Spanish art, chiefly of the Romanesque period, while in other cloisters there are classical sculptures and medieval columns and reliefs. There are also a room of Dutch paintings, a Raphael Room, a Veronese Room and a Tapestry Room, to mention a few of the treasure-filled galleries.

CAMBRIDGE

Busch-Reisinger Museum, Harvard University

Summer Exhibition: German Painting and Sculpture, 1900-1950.

Formerly known as the Germanic Museum, this institution was originally established to aid the Harvard Department of Germanic Languages and Literatures in the teaching of Germanic culture. Plaster casts of German Medieval and Renaissance sculpture are displayed in a setting designed to suggest the nave, transept and choir of a medieval church. There are also original examples of sculpture, painting and decorative arts ranging from the Middle Ages to the 20th century from Germany and the Scandinavian countries. In addition the Museum owns one of the finest collections of 20th century painting outside of Germany itself and has assembled a large amount of material from the Bauhaus, known as the Bauhaus Research Collection, illustrating the system of design training used by the Bauhaus and its influence on schools of architecture and departments of design in this country.



Emil Nolde: *The Mulatto*. In the Busch-Reisinger Museum, Cambridge.

Fogg Art Museum, Harvard University

Summer Exhibitions: Painting and sculpture from the collection of the Fogg Museum from medieval times to the end of the 19th century; paintings, prints and sculpture from the Museum's contemporary collection.

Recent Acquisitions: paintings by Theodore Werner and Fritz Winter, a study of a nude figure by Cézanne, an early 18th century bronze statuette of an angel by Meinrad Guggenbichler and a large gilt bronze medallion of Pope Clement IX from 17th century Italy. The Fogg Museum is particularly noted for its collection of drawings and prints, but it also possesses many paintings and sculptures from all periods, including a fine Oriental collection.

Peabody Museum of Archaeology and Ethnology, Harvard University

The Peabody Museum was founded in 1867 and is the oldest museum in the country to be devoted exclusively to the Science of Man. Now on view are the newly installed halls dealing with Eskimo, Pacific northwest coast and North American ethnology and the new exhibitions of Mayan sculpture. Other relatively recent installations are the European Bronze and Iron Age Room and the exhibition of Paleolithic material from Palestine, including a Neanderthal skull which is the only skeletal material from the Old Stone Age on exhibition in the New World.

GLOUCESTER

Hammond Museum

In a stone building modeled after a medieval castle overlooking the sea are displayed examples of painting, sculpture and the minor arts chiefly from the Middle Ages, as well as architectural portions taken from dwellings and churches abroad. In the courtyard are exhibited Gothic house facades, a portal from a chateau and an archway from a church. Hourly tours which are conducted at 10, 11 and 12 noon, close with recordings of organ music in the Great Hall.

LINCOLN

DeCordova and Dana Museum

Summer exhibitions: "Smith College Collects," an AFA exhibition, and Children's Book Show from the American Institute of Graphic Arts, July 3-August 19. In September there will be a group show of Texas artists.

NORTHAMPTON

Smith College Museum of Art

This museum is closed during the summer months; however, visitors can obtain entry on application at the administration building, College Hall. Three paintings have been recently acquired by the Museum; one of them Degas' *Dancer on the Stage*, presented by Paul Rosenberg is considered the most valuable painting ever given to the Museum. The other paintings are a semi-abstract still life by British artist Ben Nicholson and a portrait of Dr. William Samuel Johnson, first president of Columbia College, painted by Thomas McIlworth in 1761. Among the other works in a collection which makes this museum one of the most noted small museums in the country, are paintings by Corot, Henri Rousseau, Bonington, Renoir, Chagall, and Courbet's famous unfinished canvas *La Toilette de Marié*.

Honduran head. In the Peabody Museum, Cambridge.



Lee Gatch: *The Flame*. In the Addison Gallery, Andover.

Vermeer: *The Concert*. In the Isabella Stewart Gardner Museum, Boston.



SALEM

Peabody Museum, East India Marine Hall

Special Summer Exhibition: Whaling Prints lent by Francis Lothrop, in the Loring Memorial Room.

The collection of this museum consists of paintings, ship models, nautical instruments and other objects related to Maritime history and to the history of Salem as a seaport as well as Natural History specimens from Essex County and a large ethnology department with collections from the South Sea Islands and Asiatic countries. One of the Museum's recent acquisitions is a group of Chinese seals carved in jade, amber, crystal and ivory. A feature of particular interest which was added in 1953 is the Crowninshield Gallery which contains a reconstruction of the cabin saloon of America's first ocean-going yacht, *Cleopatra's Barge*, which was built in Salem in 1816 by Retire Becker for Captain George Crowninshield, who reportedly intended to use it to rescue Napoleon from St. Helena.

SPRINGFIELD

Connecticut Valley Historical Museum

This museum has attempted to recreate within its walls a picture of local and New England history through the use of authentic period rooms. A 17th century kitchen, an 18th century parlor, and a drawing room of the early 19th century are among the interiors on display and these have recently been supplemented by the addition of a new contemporary room which completes the survey of American life from Colonial days to the present. Closed during August.

Springfield Museum of Fine Arts, 49 Chestnut Street

Summer Exhibitions: The Raymond A. Bidwell Collection of Japanese Prints, American oils and watercolors from the Museum's collection, the Horace P. Wright Collection of rare chiaroscuro prints and the Abraham Kamberg Collection of prints, etchings and lithographs.

The Springfield Museum's collection of paintings and sculpture from the Gothic period to the present numbers among its outstanding works Gericault's *The Madman-Kidnapper*, Corot's *View Near Naples*,

Samuel F. B. Morse: *Capt. George Crowninshield*. In the Peabody Museum, Salem.



The Last Supper with The Agony in the Garden, late 13th century Italian. In the Worcester Art Museum. (See cover for detail in color)

a Chardin *Still Life* and an early Gauguin *Seascape*, as well as a fine print collection and a large group of 19th and 20th century American paintings. Among the Museum's recent acquisitions are Delacroix's *Portrait of Ludwig August Baron von Schuier* and an early work by Boucher, *The Journey to the Market*.

SOUTH HADLEY

Mount Holyoke College Gallery

The Mount Holyoke Gallery will be closed until September 20, but for the benefit of those who will visit South Hadley after that date it may be noted that Mr. and Mrs. Roy Neuberger have recently presented the College with 11 paintings by 20th century American artists, among them John Marin, Abraham Walkowitz, Herbert Katzman and Charles Sheeler.

WELLESLEY

Farnsworth Museum, Wellesley College

Summer Exhibition: Selections from the Museum's permanent collection and work done by students in the Art Department during the past year.

Recent Acquisitions: *Self Portrait* in pen and ink by Henri Matisse, *Mother and Child* by Fernand Leger, Giovanni Bologna's *Rape of the Sabine Women* in bronze and *The Visit of Jupiter and Mercury to Philemon and Baucis* by the 17th century artist, Abraham Janssens.

WESTFIELD

Jasper Rand Art Museum, Westfield Atheneum

Summer Exhibitions: Walt Whitman plaques, July 1-30; oil paintings by residents of Norwich Hill, Aug. 1-20; watercolors by Mrs. Doris Perry Standforth, Sept. 12-Oct. 1.

WORCESTER

Worcester Art Museum, 55 Salisbury Street

Summer Exhibition: American paintings of the late 19th and early 20th centuries from the Museum's collection.

Special summer program: Free classes in painting, drawing and block-printing for children from 4 to 18 years of age, and a class in landscape painting for adults.

Recent Acquisitions: Six examples of ancient Chinese jades, five of them from the Chou Dynasty, a gilded bronze mirror from the Tang Dynasty and a bronze ornament presumed to have been made in the 4th or 3rd century B.C. These will be on view when the Museum's re-installed Chinese gallery opens this summer.

The extensive collection of the Worcester Art Museum covers every period of art including in its scope fine examples of Pre-Columbian sculpture, Asiatic and Islamic art and several beautiful pieces of archaic and classical Greek sculpture. Among the highlights here are two 15th century panels from the School of Avignon, a large late 13th century Italian fresco *The Last Supper with the Agony in the Garden* (see cover), Quentin Massys' *The Rest on the Flight into Egypt*, a *Madonna and Child* by Raphael, El Greco's *Repentant Magdalene*, Goya's *Bishop Miguel Fernandez* and Constable's *Hampstead Heath with a Rainbow*. The comprehensive American collection is distinguished by a fine group of early American portraits as well as by such works as the 20th century masterpiece, *The Wave*, by Marsden Hartley.

The John Woodman Higgins Armory, 100 Barber Avenue

An institution devoted to teaching the history of the world's steel industry from the Stone, Bronze and Iron Ages to the Age of Alloyed Steel, this industrial museum established by the Worcester Pressed Steel Company presents a large collection of

medieval armor and the tools used by the early armor-smiths as well as hundreds of examples of present-day steel craftsmanship.

WILLIAMSTOWN

Sterling and Francine Clark Art Institute, South Street

This impressive new structure of steel and marble, equipped with elaborate, up-to-date museum appointments and the most modern and versatile lighting system to be found in any museum, has recently opened the doors of its classical facade to admit the public to its first two completed rooms. The paintings now on display represent but a fraction of the collection eventually to be housed here, a collection which has long been the subject of speculation and rumor and which, although the extent of its contents has yet to be disclosed, promises to be equal to its fabulous reputation. The present selection focuses on the 19th century; however three 17th century Dutch masters, Hals, Ruysdael, and Van Dyck, are represented and there is also a charming *Landscape* by Claude Lorrain which offers an Arcadian counterpart of the pastoral view from the adjacent window. Various facets of the 19th century are included in a range which encompasses two magnificent Goya portraits and three scenes from the Wild West by Frederic Remington, which places Gerome's *Slave Market* and paintings by two other academic French artists, Chartran and Dagnon-Bouveret, side by side with such masterpieces as Degas' *L'homme*, Gericault's *An Artist* and Renoir's *M. Fournaise*. In addition there are seven canvases by Winslow Homer, two landscapes by George Inness, an early Mary Cassatt, which was markedly influenced by Manet, and, perhaps the gem of the exhibition, a truly great Turner, *Rockets and Blue Lights*, painted in 1840. Robert Sterling Clark has also assembled a large collection of rare and beautiful pieces of silver, some of which is now on exhibit, including a selection of particularly fine French silver of the 18th century.

Winslow Homer: *A Summer Squall*. In the Sterling and Francine Clark Art Institute.



Vermont

BURLINGTON

The Robert Hull Fleming Museum, University of Vermont

The Museum's permanent collection is set up to augment the University's teaching programs in varied fields; it includes art from earliest to modern times, zoology, geology and technology. The Museum's program includes a wide variety of temporary exhibitions, classes for children, gallery talks and lectures, and a motion picture series. Recent acquisitions include a group of pre-Columbian sculptures, a Flemish tapestry, ca. 1500, representing Queen Esther before King Ahasuerus, a German baroque crucifix, a Sung vase, two Chinese bronzes and a crucifix by the contemporary Vermont sculptor, Paul Aschenbach. No special summer program.

ST. JOHNSBURY

St. Johnsbury Athenaeum

A permanent collection of paintings, chiefly by American artists, including Bierstadt's *Domes of Yosemite*, with a few examples by 19th century European painters, marble sculptures and bronze medallions.

BENNINGTON

Bennington Historical Museum and Art Gallery, West Main Street

Special Exhibitions: Selections from the paperweight collection of the late Elmer H. Johnson; polychrome Staffordshire earthenware; Bennington pottery from the permanent collection; The Bennington flag, the oldest stars and stripes in existence.

Recent Acquisitions: Documentary and manuscript additions to genealogical department; *The Abduction of Proserpina*, painted in 1570 by Alessandro Allori; original Duncan Phyfe sofa; Rodin's *Grief*; collection of fine French and American fans; collection of dresses, 1850-80.

The permanent collection of the Bennington Museum includes a vast store of relics,

documents, furniture, costumes, glass and historic flags dating from colonial days and subsequent periods, intended to provide source material for students and historians as well as to give the general public an insight into the historical background of the region. The Museum also has many paintings by Vermont artists and a large group of European paintings from the collection of Colonel Joseph H. Colyer, Jr.



Madonna and Child, 13th century Italian. In the Currier Gallery of Art, Manchester.

New Hampshire

MANCHESTER

Currier Gallery of Art, 192 Orange Street

Summer Exhibitions: Chinese gold and silver, paintings by Mildred Burrage, White Mountains Exhibition.

The Currier Gallery has added to its collection an interesting 13th century Italian panel painting of the *Madonna and Child*. The painting, which is in a good state of preservation, is a colorful example of the Italo-Byzantine style and is attributed to a provincial follower of the Florentine painter, Meliore.

HANOVER

Carpenter Art Galleries, Dartmouth College

Exhibitions scheduled for July, August and early September: A selection of modern art from the collection of Nelson A. Rockefeller. Paintings by Paul Sample, watercolors by Stuart Eldredge, sculpture by Rhys Caparn.

Recent acquisitions include *Marine a Honfleur* by Vuillard, Turner's *London Tower and Bridge*, *Barques des Pecheurs* by Marquet and a 16th century Flemish tapestry. A collection of over 500 prints from the 16th to the 20th centuries has been given to the college by Mrs. Hersey Egginton, in memory of her son Everett Egginton.

Continued on page 33

Books

The Metaphysical Mannerists

"FOUR STAGES OF RENAISSANCE STYLE" by Wylie Sypher. Anchor Books. \$1.25.

by Ulrich Weisstein

Published for the first time as an Anchor original, this controversial long essay provides more than ample material for critical discussion. Art historian and literary critic in one, Mr. Sypher proves himself a true comparatist in the Spenglerian vein and, luckily, produces more than airy theoretical phantoms. This book is bound to become a classic, something to be shelved alongside of Jacob Burckhardt's *Civilization of the Renaissance*, Heinrich Wölfflin's *Principles of Art History* and J. Huizinga's *The Waning of the Middle Ages*.

A classic though it may be, Mr. Sypher's book is by no means fully rounded in all its parts. The author, for one, has been exceedingly generous in his definition of the Renaissance as a cultural cycle extending between the ages of Lorenzo Ghiberti and Lorenzo Bernini. The critic must be more than

farsighted who, within the scope of a slender book, manages to describe the rise, decline and fall of so vast an organism.

The author's principal interest, it is only fair to admit, lies neither in the field of classical Renaissance nor in that of baroque art. It is the precious, sophisticated style of mannerism which fascinates him most and which he undertakes to analyze in the key essay of his book. With considerable ease he moves about in that still unexplored and psychologically exotic territory of the soul. He has read with close attention not only the works of the discoverers, in art history, of the manneristic style but also those essays in which the New Critics, under the leadership of T. S. Eliot, have trumpeted forth their discovery of the metaphysical school of poetry.

And that double influence on Mr. Sypher's critical intelligence is responsible for the ambivalent purpose of his book. For by juxtaposing the manneristic and metaphysical techniques of art he hopes to establish the universal grammar of mannerism. For the time being, however, our author seems to be dealing with *Weltanschauungen* rather than with aesthetic phenomena, and by analyzing these *Weltanschauungen* he means to create a basis for the comparative study of late 16th century art.

While the so-called theory of interferences sufficiently explains the integration of artistic effort in the plastic arts of that historical period, the theory of analogies throws little light on the actual relation of contemporary art and literature. As a psychologist of *Weltanschauungen*, Mr. Sypher seems mainly concerned with the type of conscience characteristic of each of the four phases of Renaissance style. Accordingly, and quite naturally so, he ends up by finding fault with the mannerists as the protagonists of a bad, or at least troubled, conscience. The essay on mannerism, indeed, reads like a clinical study concerned with an esthetical offshoot of mental *morbidezza*.

Is it Mr. Sypher's conviction that good art must be healthy and well-centered, and is he the *advocatus diaboli* of classical rather than of romantic art, of which mannerism is surely a subspecies? It is precisely this latent antagonism of the author toward his chosen subject which mars our impression of his book. Only two years ago, Professor Friedländer disposed of the matter when, in his concise but penetrating introduction to the Indianapolis exhibition of manneristic art, he asserted that "the terms baroque or mannerism have lost their negative and disapproving character and are now used in a completely positive sense to characterize two different manifestations of artistic expression."

So much for the thesis of Mr. Sypher's book. As for his method of pres-

entation, I should like to voice my disapproval of his substitution of the vague and comprehensive term mannerism for a variety of widely divergent literary styles such as the metaphysical poetry of conceit and paradox, the humanistic skepticism of Montaigne, the inverted rhetoricism of Rabelais and the picaresque realism of Cervantes.

Rabelais' syntax can hardly be called a living image of the "disorderly, disorienting, expanding world" of the Renaissance, as our author regards it to be. It is much rather a literary symbol for that intellectual distance—and humor, after all, is one of the primary means of expressing distance—which separates the scientific rationality of the Renaissance from the logical involutions characteristic of scholastic thinking at its worst. Rabelais' satire is a *Summa* against all *Summae*, and as such is a boisterous version of Erasmus' more genteel parody, *The Praise of Foolishness*.

In his critical endeavor to expose the decadence of feeling and the subjectivity of thought inherent in the spirit of mannerism, Mr. Sypher blandly disregards the close ties by which that spirit was bound to its Gothic ancestor. In the mannerists' preoccupation with line, in their elongation of bodies and their emphasis on the decorative and ornamental, we have clear indications of a deliberate return to the archaic style. The "decorative isolation" and the "fractional seeing" of which our author speaks in connection with Botticelli's art are identical with the ambiguity of late medieval international art. Similarly, Shakespeare's art must also be looked at from the point of view of medieval cosmology.

Mannerism, then, must not be construed as constituting the old age of the Renaissance; it is a revolt against the classical manner and a sophisticated, because half-conscious, return to the primitive manner.

I very much doubt that the mannerist painters were caught in the same contradiction, between intellect and feeling, as the poets. Benvenuto Cellini—goldsmith, sculptor and practitioner of the *gnoti seauton*—was all but troubled by Montaigne's "easy skepticism." And why should his *Perseus* be an expression of that pseudo-Gothic spirit of mannerism? Firmly rooted on its base, this figure hardly emerges beyond the vertical prolongation of the square pedestal. Except for the blood which we see gushing forth from the Medusa's neck I find no indication, in this sculpture, of the "sadist calm" and the "horror treated with sophistication" of which Mr. Sypher speaks. On the contrary, I would find Cellini's *Perseus* to be still imbued with the classical spirit of antiquity. It is only with Giovanni Bologna's *Mercury* that we return to the sophisticated and decorative

Continued on page 34



Cellini: *Perseus*

Music: New York Notes *by James Lyons*



The New York City Center production of *Don Pasquale*

Sticks and stones are the inevitable lot of the New York City Opera. Ever since Joseph Rosenstock succeeded Laszlo Halasz as general director, the same old true bills have been returned at each season's end. Always the consensus is a grudging admission that the shows are well worth their modest \$3.60 top. And always this practical consideration complicates, if it does not utterly confute, the perennial unanswered question—which is why, oh why, this of all companies must persist in taking on the Metropolitan competitively when their respective resources so hopelessly imbalance the odds. City Center is a quasi-municipal operation, hence benignly proletarian in outlook, so that some yet inchoately conceived "people's opera" must, as a consequence, be its shining if ever nebulous goal. The trouble is that all hands automatically equate standard repertory with the lowest denomination of public taste. And no matter the obduracy of the corporate elders in this regard, the box office continues to tell another story. In the fiscal twelvemonth just ended, the Center's drama unit cleared \$68,000, its musical comedy unit \$20,000 and its ballet unit \$12,000. In the same period its opera unit managed to lose a relatively staggering \$133,000. This with a baker's dozen of safe works—and at that the two that were considered slightly risky, because locally unfamiliar, attracted as many cash customers as anything else.

There were 34 performances in all, or 37 if you separate the apparently inseparable *Cavalleria Rusticana* and *Pagliacci*. The other redoubtables were *Der Rosenkavalier*, *Rigoletto*, *Madame Butterfly*, *La Bohème*, *Fledermaus*, *La Traviata*, *Faust*, *Tales of Hoffmann* and

Cinderella, the last-listed being an English version of the latterly successful *Cenerentola*. The new productions were *The Merry Wives of Windsor* and *Don Pasquale*.

Nicolai's uninhibited romp, sung in the sometimes embarrassing Josef Blatt translation, was a logical sequel, or successor as the case might better be, to *Falstaff*, which is a far superior work but quite beyond the facilities available at the Center, as previously established. Both libretti enlist essentially the same characters in essentially the same situations. It therefore made sense to use the same sets, and I think that the old costumes were simply re-tailored as well. There can be no reasonable objection to this kind of ingenuity. Besides, it had been two decades since the opera was last given in New York, and it had not been before the Diamond Horseshoe for half a century, so that even a second-rate production would have been welcome—an ignoble bit of temerity, to be sure, but plainly born of hindsight, for this production turned out to be absolutely first-rate, particularly as to the brilliant stage direction of Vladimir Rosing. My loathing for the pseudo-Rabelaisian Sir John has always minimized my appreciation of his dramatic efficacy as an archetype, but this subjective whimsy was dispelled temporarily by William Wilderman's superb histrionics. He brought to the role every last measure of its grotesque extravagance, but also there was an affecting poignance in it; this was once a man, you were made to feel, and that in itself would have been an interpretative achievement of high order even if Wilderman's singing had not been in the same class, which it was. Phyllis Curtin gave us a

solid, exquisitely florid Mistress Ford, Edith Evans an equally winning Mistress Page, and Peggy Bonini a believable, dulcet-voiced Ann. William Shriner sang none too well, but his delineation of the jealous husband was nicely calculated as acting and altogether an adornment. Musically there is nothing to be said of Michael Pollock's gawky Fenton. The little fellow's ignominy may have been overdone but somehow his studied deadpan and the implausible noises he emitted lent just the right reverse verisimilitude to the whole absurd business—which is classified as "comic-fantastic," by the way, although I am not sure that this term can be stretched to cover such an unlikely tragicomedy of manners and lack of same.

It is perhaps not cricket to suggest that Center executives were aware of the Metropolitan's plan to mount *Don Pasquale* at the time they scheduled a revival themselves. If they did, which would not be astonishing because no secrets remain secret overlong in the opera world, then one is entitled to treat firmly with the parties responsible for the expensive caprice on 55th street. Still, it is incredible that the Center could have proceeded with its necessarily small-scale production in the knowledge that it would be supplanted midtown a few months later in a lavishly budgeted new staging by Wolfgang Roth and with a cast that tentatively includes Roberta Peters, Fernando Corena and Cesare Valetti. Strictly on its own merits, the Center *Don Pasquale* was no end a delight for purposes of reacquaintance, and certainly it was the perfect vehicle for the aforementioned Miss Bonini, whose Norina was a *nonpareil* soubrette vocally and otherwise. Indeed, I am bound to say that I have never encountered a finer actress on the lyric stage. I should add that the first-string critics of the daily press were denied the pleasure because she appeared not in the opening performance but in the second. My colleagues did not have a good time on the big night, to put the very best light on it, and I must conclude on the subsequent evidence that Salvatore Baccaloni, who was listed as the "artistic adviser," had been extremely busy in the interim. Richard Wentworth still comported himself too much in the remembered Baccaloni manner, which is to say tastelessly slapstick, but he sang the title role right on pitch and in tolerable style throughout. As much cannot be said for Richard Torigi's Dr. Malatesta, which was a travesty on all counts. And the substitute tenor, Constanzo Gero, was a uniquely ineffective Ernesto for reasons not at all to his discredit—the fact is that he was called upon to replace the ailing Davis Cunningham at five o'clock that very afternoon, not having sung the taxing role, which is

Continued on page 34

Part II

1905-1913: The Crucial Years of Modernism

by Robert Goldwater

Of all the American painters, Prendergast was most closely related to the European innovations that were to burst forth in the Armory.* His color was brilliant; he built form through color; he painted in divided brush strokes; and he was centrally concerned with the balance of three-dimensional form and two-dimensional pattern. Just how much he learned from the works of Cézanne and Seurat (he was in Europe as a student in the eighties when post-impressionism was just emerging, and twice again in the nineties), we do not know exactly how, though it seems likely that his evolution was largely independent. In any case, Prendergast's was a more decorative style, tapestry-like in its effect. He saw in terms of over-all effect rather than with analytic precision, and structure interested him less than surface rhythm. The gay mood, and the occasional humor of Prendergast's pictures stem from his relation to their contents. Uninterested in essence (even as revealed by appearance), he seems to delight in suggesting that all these objects, and especially human beings, usually considered so important, are when viewed together seen to be *nothing but* a patchwork of color blended into a delightful spectacle. Prendergast delighted in Venice, and his practice of reducing figures to color spots in the sun is (in spite of all differences of spatial setting) not unrelated to the vision of Francesco Guardi. At the same time, his strong use of horizontals and verticals as long binding elements, his practice of filling the sky so that it comes forward in space, the predominance he gives to pattern over structure are akin to the "symbolist" pictures of Bonnard and Vuillard. But characteristically, Prendergast is a painter of the outdoors, where Frenchmen are *intimistes*. They come to close quarters with their figures, paint portraits, the nude, or domestic scenes, and employ the setting to interpret the person, while he is always the pleasant, detached spectator. The work of Signac is perhaps the closest parallel; neither altogether impressionist, post-impressionist, or symbolist, but containing elements of all three.

Thus in Prendergast's painting the most advanced American work came abreast of the European styles introduced by the Armory Show. For by 1900 the impressionist masters, now men of about sixty, were no longer creating in the style that they, as a group, had introduced in the seventies. That group, indeed, no longer existed. It had had its last show together in 1886, the year of their American success, and even then, with the introduction of new names, and the dropping out of old, was no longer a unified force. Their original group style had been one of brilliant, broken color, space

suffused with light, gay subjects, and angular compositions in which depth and surface were balanced against each other. The atmosphere pulled everything together because up to a point, everything was dissolved and the solids softened and the empty spaces filled until they were all one. But this controlled naturalism, so gaily selective of its "slices of life," had given way to various directions.

Monet's studies of water lilies tended more and more to flat pattern; horizon line and sense of distance were minimized; contrasts of hue were replaced by closer tonal harmonies; color schemes, which had formerly been based upon minute observation of the natural scene, now were determined by the expression of mood. Monet's painting, like the sculpture of his friend and contemporary Rodin, with whom he had exhibited, had, in the course of almost half a century, changed with the feeling of the times from naturalism to something close to symbolism. He still painted out-of-doors and from the object; but he was now less tied to observation, more willing to allow the conscious, subjective expression of feeling. His way was his own; it never lost its initial, objective foundation, it never went as far as Van Gogh's desire "to express hope by some star, the eagerness of a soul by a sunset radiance," but (one might say in spite of himself) it tended in that direction, and so towards an abstraction in which colors spoke for themselves.

Renoir, on the other hand, had in the mid-eighties chosen to reinforce his drawing. Risking the assured market that he alone of all the impressionists had found for his pictures, he gave up the rich, impasto surface that his patrons found so attractive, smoothed his forms, subdued his colors and muted his light in what is known as his "dry" style. Over the years he combined the volume thus achieved with the richness and brilliance of the earlier work, reaching the assured ease and flow of the "old age" style (comparable to the late works of Titian and Rembrandt), of which the *Portrait of Mme. Thurneysen* is a characteristic example.

In diverse ways then, late impressionism tends towards the stylistic goals of both the symbolists and the post-impressionists—the following stylistic generation. The late Cézanne, too, attains the same breadth of manner. But though such pictures as *Morning in Provence* are painted in large areas and broad strokes, and, contrary to his earlier work, strike one as having been rapidly painted, they retain his characteristic analytic structure and broken rhythm. They have besides an interwoven shifting of planes and a new emphasis upon surface. Even though depth remains, forms seem to crowd together and press up towards the front, everything has an immediacy and intensity and concentration.

Academic taste, schooled in the gently idealized generalizations of form it equated with beauty and tradition, could hardly be expected to understand the strong connections, that, despite their innovations, these artists had with the past. Kenyon Cox, a leader in conservative circles, described

*One of the most brilliant critical accounts of the Armory Show dealing with its historical and artistic importance, is Meyer Schapiro's essay, "Rebellion in Art," published in *America in Crisis*, edited by Daniel Aaron (Alfred A. Knopf, 1952).

RIGHT, ABOVE: Henri Matisse: *Boy with Butterfly Net*. Collection Minneapolis Institute of Arts. RIGHT, BELOW: August Renoir: *Mother and Child*. Collection Albright Art Gallery.

Cézanne as "absolutely without talent, and absolutely without tradition." Still less could such mild spirits appreciate how much, since the beginnings of romanticism, change was (and still is) an integral part of the modern tradition.

Even the rebels, those who had rejected the Academy, who had declared for a new freedom in the depiction of the external world (which meant a new realism of subject and characterization), and for a new freedom of individual expression (which meant a new intensity and involvement in personal method), were surprised by the Pandora's box they had opened. From their critical reactions, and even more evidently from the disturbing effect the new art had upon their own painting, it is clear that they had uncovered more than they had bargained for.

This was hardly surprising. After all, even the men of the next generation—Weber, Marin, Hartley and a few others—although they had already become aware of the latest European developments, either here (chiefly through the "291" gallery of Alfred Stieglitz), or abroad, did not find it easy to absorb the new tendencies. They had to spend some little time painting their way through the esthetic history thus suddenly presented to them, recapitulating its evolution within their own work. They, at least, had the time to assimilate, and later to continue, the new directions. But the older men, who had thought themselves the vanguard, discovered they were hardly that.

For one thing, for *the Eight*, realism was a step forward, a large stride toward an art that should be newly vigorous because it was in close touch with life. They found instead that the European masters had already gone beyond realism. Subject matter was no longer an issue. The right, for some the duty, to paint the commonplace, the ordinary and the "ugly" was no longer questioned. That battle had been fought and won back at the time of Courbet, and now was of little concern. The liberty thus gained was taken for granted, and seldom exercised, because the problem had shifted and the struggle was elsewhere. Not even the most partisan critics of the European moderns objected to *what* they painted, but to *how* they painted. The arguments centered around technique and style; the charge was not vulgarity, but incompetence. The difference in attitude may be measured by the distance between Henri's statement, "the object of painting a picture is not to make a picture . . . it is the attainment of a state of being . . . of high functioning," and Matisse's declaration (made later, but appropriate to this time), "I do not paint women, I paint pictures."

Coupled with this over-all anti-realism was another disturbing change. Seen simultaneously and at close range, the new European styles presented a literally explosive picture. The general watchword of the nineteenth century had been progress. The fine arts could hardly be said to present the same history of progression and advance as the mechanical. But if there was not exactly progress, there was at least



orderly sequence. One could distinguish a succession of generations, the style that belonged to each, and their relations to each other. Now, however, fragmentation seemed the order of the day. There was a bewildering multiplicity of styles and directions bearing no relation to one another. Origins were veiled; the present was multiple beyond early arrangement; and there were no main signposts toward the future. Symbolists, fauves, cubists, futurists, expressionists, neo-impressionists and orphists were all working at once, each group confident that it alone had found the highroad. Today, at our distance of half a century, the period appears complex enough, though on the one hand we have forgotten much and on the other can see relations that were obscure then. At the time the mere volume was bewildering. Besides, we have come not merely to accept, but to appreciate a multiplicity of personal expression, to place a high value upon individuality and originality. We may at times still long for a more unified art, but we realize that the privilege of expressive freedom carries with it the burden of individual excellence. Fifty years ago this lesson did not come easily. Artist and public alike found it difficult to be faced—not with a single new school, but with a host of new styles. The apparent "lack of standards" perhaps did more to arouse hostility than mere unfamiliarity of style, because it seemed to place upon each observer the frightening responsibility of individual judgment.

The new styles presented an array of disturbing features. Many of them made use of colors of an unexpected brilliance and purity. To eyes accustomed to dark palettes and muted harmonies, these bright reds, yellow, greens and blues were almost painful. They had inherited the impressionist "rainbow" range of hues and employed them with gusto. The fauves' canvases had a shocking brilliance. Besides, they went further in employing colors that everyone knew should not be juxtaposed. They ignored the well-known alternation of warm and cold, and of regulation contrast. They put together pinks and purples, oranges and violets, maroons and browns. In addition, this color was only rarely determined by objective appearance, much less accepted convention. Often it stemmed from an internal mood, a desire to express feeling that had nothing to do with observation that anyone could verify in any objective way. It had to be felt, as the artist had felt it. Or the color was determined by set regulations existing within the picture, so that while the individual areas might not be naturalistically accurate, the intervals and harmonies were nevertheless true, truer than if the separate parts were exact. There was, in Baudelaire's phrase, a structure of "equivalents."

The intensity of colors was matched by the manner of their application. Next to the slashing brushwork of Dufy, Vlaminck or Rouault, the methods of Henri and Sloan appeared staid and restrained. The movement of brush or palette knife revealed a personal handwriting unhampered by rule or theory. Not being facile craftsmen watching their own technique, these artists could appreciate Utrillo's awkwardness, or the simplicity of Rousseau le Douanier, which, though they belonged to no recognizable style or school, were valued for what they set forth for a fresh vision. One has only to compare the large strokes of Vlaminck's *Tugboat at Chatou* with the surface of any impressionist painting to realize the new role that both color and brush strokes now play. Careful analysis has given way to visual condensation, objective description has been replaced by vivid emotional summary. The influence of Van Gogh is strong. Braque's *Le Port d'Anvers* may be equally fauve in its color range and technique, yet the quiet disposition of its small scale objects kept at a distance conveys a mood of comparative serenity. And these methods contrast again with the large, flat areas of Marquer's *Sergeant of the Colonial Regiment* and the delib-

erate displacements of Rouault's disquieting *Portrait of Mr. X*. Such differences make one aware that fauvism is not altogether an art of color, nor "merely color without drawing." Outline of the usual kind is perhaps lacking, but drawing in the basic sense of a movement of the hand and arm that registers feeling plays an important role. The draughtsman's rhythm is essential—and essentially different—in the work of each artist.

The approach of the fauves to reality involved distortion of form. Traditionalists might (and did) complain about "bad drawing" and primitive techniques. Still, if one was willing to grant their emotional basis, these stylizations could be allowed. The simplifications of Matisse's *Boy with the Butterfly Net* are expressive equivalents of its subject; one might say that its colors convey the mood of the boy's feelings. Kirchner's staccato *The Street*, Kokoschka's gaunt and mannered *The Duchess of Rohan-Montesquieu* do much the same for their themes.

The cubist approach was a more drastic, because a more deliberate, denial of reality. Nature is analyzed, and taken apart, and in some cases recomposed. The object is no longer represented, in however stylized and exaggerated a form, rather it is glimpsed and suggested, referred to by certain of its parts, while others are redistributed and rearranged, or may simply be missing. Today *Les Femmes d'Alger*, the first historical step towards the cubist style, no longer surprises us by its structural analysis and redistribution of the human figure. We accept its relations as having compositional, rather than representational, justification and we see its order in visual terms rather than in those of empathy. Aware of the greater abstraction that it leads to, we accept it as an analysis and reintegration of the elements of the painter's vision. We do not suppose the painter saw any individual human being in this fashion, nor that he expects us to do so. This is a painter's language referring to nature, interpreting, not presenting; instead of representing, it re-presents. Rather than showing us how the world looks, cubism assumes that we know and makes ordinary vision the initial theme for a series of variations that are at once comments, and forms in their own right.

Even from our perspective of half a century, the cubist style still represents a radical change. The new detachment from the physical existence of the object, and especially the human figure, the willingness to analyze away all those properties of appearance which the Renaissance and post-Renaissance tradition had so carefully studied, constitute a break with the past. It is true (as had often been suggested), that this break had been prepared by the optical dissolutions of Rembrandt and Velasquez, by the fluid coloring of Constable and Turner, by the broken strokes and light-fused forms of the impressionists. But the cubists dealt with structure, not merely appearance, and they fragmented the human form. At the time the new style seemed like a direct attack upon the observer's self-respect. It was thus no accident that *The Nude Descending the Staircase* became the public symbol of the Armory Show. Its title was traditional and furnished a clue; its form was on the borderline, part schematic representation and part analytic reconstruction: painting and title together constituted a subtle provocation that foreshadowed Duchamp's dadist career. While executed in the new style, the picture appeared to be an ironic commentary upon it, and at the same time upon traditional painting. The immobility and self-containment of the cubist compositions removed them from the spectator, the delicate surface variations that enlivened their classic structure bore no relation to anything that could be described. *The Nude* was as much futurist as cubist, not only in its use of movement, which immediately brought closer the possibility of identification, but in its

Continued on page 30

Chicago

by Allen S. Weller



Raymond Breinin: *Head of Christ*. In Chicago Annual

The 58th annual exhibition by artists of Chicago and vicinity at the Art Institute (through July 4), scheduled unusually late this year, shows 225 works produced within a 100-mile radius of the city, but confined to the state of Illinois. This cuts out a number of artists from Wisconsin and Indiana who have often exhibited in this show, and continues to exclude artists in several other Illinois cities (like Bloomington, Peoria, and Urbana) who could possibly add a good deal to it. The jurors, Edmund Lewandowski, Lester Longman, and Ezio Martinelli, selected the show and awarded \$7,850 in 22 prizes.

While the exhibition produces no surprises or sensations, its total effect is good, and it represents a higher general level than has been seen in this big local show for several years. Certainly there is no sense of regionalism, no sense of shared convictions. Local schools cannot, of course, be produced by propaganda or exhibition programs, but there are times when one would welcome a greater degree of indigenous expression, and less ability and awareness in picking up fashionable themes, methods, and materials. It would be easy to classify "influences," but more difficult to call attention to

an inevitable growth out of the local situation. I'm not blaming the artist for this, but just wishing that we all had a climate which allowed him to establish more useful links with his actual surroundings. So far, the individualistic developments of the 20th century have not produced enough symbols to express as rich an artistic vocabulary as I long for.

I think it was inevitable that the top prize of \$1,500 should go to Joseph Goto's *Struggle*, powerful and dramatic in design and content, almost arrogantly accomplished in technique. Its 14 feet of welded stainless steel develop its interlocking insectile forms with tension and vigor, a true virtuoso achievement which goes far beyond mere current enthusiasms. I have a great deal of faith in Goto as one of the significant sculptors of our times.

A newcomer, Gerald McLaughlin, was given \$1,000 for his painting, *The Orator and the Ladies*. This is a baroque composition of thrusting grotesque figures, explicit and believable in spite of its fantastic quality. It has something of the unearthly animation and activity of Kurt Seligmann. In addition to its undoubted interest in theme and content, it is well realized technically.

Two of the three \$750 prizes went to familiar and important figures in Chicago's artistic world, the third to a promising newcomer. Claude Bentley's *Lema* is an elegant and distinguished non-objective painting, with none of the fumbling or haste so often encountered in such compositions. Raymond Breinin is unexpectedly represented as a sculptor, with a metalized hydrostone *Head of Christ* which is effective and soulful in expression, and interesting as the work of a romantic painter. The youngest prize-winner is 22-year-old August Becker, a student at the Art Institute, whose *Tom Figure* is a sophisticated pattern in violet and purple, thin in execution, smart in manner. The Campana prize which he received is specifically designed for Art Institute students.

The 17 remaining prizes, which range from \$500 to \$50, divide themselves between the familiar and the novel in gratifying fashion. Obviously the jury took a fresh and unprejudiced attitude towards the work submitted to it. Among the familiar names are Ivan LeLorraine Albright, whose *Calification* is a direct and rather free landscape; Harry Mintz, whose *Metropolis* has a rare sense of structural vastness combined with vibrating emotionally packed surfaces; and Nicola Zirotti's *Pedestrian*, an effective portrait, superb in texture and in implied contour and form, of a type which few painters can accomplish today (I liked even better the same artist's virtuoso flower piece, *Weeds*). Belonging to a younger generation are Roland Ginzler, with a sumptuous and intense non-objective painting, *March 10th*; Ellen Lanyon's *Rock River*, broader and less detailed than her earlier work, but no less controlled and decisive; Stanley Mitruk's closely organized and beautifully disciplined still-life, *Wire Egg Basket and Tureen*; and an excellent color intaglio print by John Talleur, *Consummatus Est*.

A considerable number of prizes call deserved attention to a group of artists who are just beginning to make themselves known. Ronald Ahlstrom is still a student at the Art Institute, and his *Portrait of a Lady* obviously derives from Wieghardt, but it is thoughtful and in good taste. Tom Fricano, a student at the University of Illinois, shows a brilliant color woodcut, *Kiss in Flight*. Atsushi Kikuchi's *City Alley* adapts oriental proportions and method to an urban subject in a fluent watercolor. Philip Perkins, in *The Net*, shows an uncompromising and bold presentation of figures against a highly simplified background. Rufino Silva's *Traicion* is reminiscent of de Chirico in subject and symbol, but more freely painted. Nancy Stableford shows an agreeable and luminous landscape, *Harvest Fields*. Raymond Toloczko develops a severe city scene, *Dearborn Street Station*, with a good deal of geo-

metric authority. The extraordinary draftsmanship of James F. Walker's *Portrait* is effective, though perhaps a little over-worked. Zeke Ziner has produced a charming picture in *Youngster*, with its bold contrasts of direct children's drawings, sensitive and even profound draftsmanship and characterization, and an ample feeling for the meaningful qualities of space.

Of course there are other works which are well worth studying. The superb coloristic effects of Abbot Paterson's brazen steel, brass, and copper sculpture sticks in the memory. There is a strange insistence and luxurious physical presence in two paintings by Don Baum. Michael Ursulescu is a master of emotional color, both in oil and watercolor. It is a pleasure to see the recent work of Leopold Segedin, who is developing along strong and productive lines. A little painting by Ernest Dreyfuss, *The Door*, is of curious and unexplained intensity. There are characteristic and fine examples by Martyl, Wieghardt, Koppe, and Chassaing. In Drossos P. Skyllas's *Blue Kiosk* we see a very strange "primitive," microscopic in detail, almost going back to the manner of Erastus Salisbury Field.

Youngstown

by LaVerne George

Since extending its mid-year annual to a nationwide competition three years ago, the Butler Institute has followed a policy of trying to present a cross-section of work being done in the country and still show the cohesiveness of a single standard of judgment. For this year's selection, Bartlett Hayes of Andover was the sole authority on the oils; Millard Sheets, the watercolors. The two judges and Mr. Joseph Butler each had a vote in the choice of the prize winners. As the Institute in the person of Mr. Butler and his Asst. Director, Mr. Clyde Singer, has made every effort to establish a system which is both fair to the artist and high in the quality of work shown, it is somewhat disturbing that the show itself is so lack-lustre. Of course, some responsibility for the high proportion of inept abstractions and uninspired representational painting must inevitably fall on the judges, but a good deal of it must rest, too, on the shoulders of the painters. There is a tendency to look on large group shows such as this (the \$1,000 award is a strong attraction) as a chance to hit a financial jackpot. Undoubtedly some artists have tried to second-guess the judges and offer work which they think might appeal to the man in charge, rather than their best. Mr. Hayes has the reputation of a somewhat restrained admirer of all modes of painting; Mr. Sheets, a frank conservative. The show in the past has leaned toward repre-

sentational styles. All these factors may have led certain artists to offer second-rate work; others to avoid submitting altogether.

Granted, the choice of prize winners this year will not convince many artists that the Butler can develop into an important show in terms of recognition as well as money. Hobson Pittman may deserve respect as a man who has followed a personal pursuit with long devotion, but his *Mantel Arrangement* has so little to do with today, or with anything that has happened in the world of painting during the last 50 years that to award him the top prize is to help discourage the effort and expense an artist must go to in order to crate and ship a painting to the show. The second prize of \$700 went to James Jarvaise of California for a rather synthetic abstraction of vases and flowers and it must have been prompted by a desire to give all sides their due rather than an understanding of so-called abstract-expressionism. The third prize, *Mourning of the Child*, was given to Joseph Schwarz of Ohio, possibly as representing the "social realism" school. The fourth award, a \$300 purchase prize went to David Berger of Massachusetts and Honorable Mention Purchase Prizes to Lois Rosbach, Colleen Browning and George S. Zoretich.

In the watercolor group, the \$400 award (a purchase, too) was taken by Chen Chi's *Birds Flying*; the second, Sarkis Sarkisian, and the third by Peggy Bacon. The fourth prize and honorable mention Purchases went to Robert Hartman, Jamie Ross, Edward Anderson, Don Lord and N. Zirol.

It would be refreshing to list as many unfamiliar names as those above with the conviction that the paintings warranted them, but they are all far too representative of the undistinguished quality of the overall. The paintings which do have the stamp of personal development and creative conviction were not rewarded and this is not to say that there was any hostility evident toward the "New York School" or its derivatives but an apparent blindness to this type of painting which led Mr. Hayes, especially, to accept a number of very superficial "imitators." Among the more deserving works were paintings by Walter Meigs, Seymour Boardman, Walter Stevens (a seascape), Gilbert Hall, John Hultberg, Arthur Deshaies and Seymour Drumlevitch. There were two more traditional yet personally felt landscapes by John Guerin and Virginia Cuthbert. There were fewer experimental works in the watercolor group but Sidney Shapiro's *Owl* and John Culver's *Cat* were well above many of the cliché-ridden figure and floral studies, etc.

Taking into consideration the clear partiality of the judges toward a kind of subject matter and technique which is rather threadbare, they must have

felt the lack of vitality or personality in the works they selected. It would seem that no matter how sturdily convinced many artists are that boat hulls and city streets are the true realm of painting, they do not manage to inject that conviction into their work. This is just as true of a number of painters who are slapping formless blobs of color on canvas in the belief that to be messy is to be advanced. It is unfortunate when *what* one paints becomes a creative criterion but this is the trap that has caught far too many of the painters whose canvases are now hanging on the Butler Institute's walls. It cannot be blamed on the walls.

St. Louis

by Howard Derrickson

When a mature, established representational artist abruptly goes abstract, the switch is commonly taken for new proof of the band-wagon's age-old appeal. No such cynical surmise is possible, however, from Belle Cramer's completely non-objective one-man show at the Martin Schweig Gallery of Modern Art. Friend, fellow student and model of such British art personages as Jacob Epstein and Walter Sickert in her earlier days in London, Belle Cramer has been active in St. Louis exhibitions since her arrival here 15 years ago. Her pictures have been spirited and authentic, if not documentary, reports on such themes as gaiety of Mexican fiestas and exuberance of circuses on both sides of the Atlantic.

In her new work, she takes the step from the descriptive to the evocative, almost without benefit of recognizable image. In the characteristic *Young David's Rhapsodies*, a lyre perhaps may be discerned, its shape endlessly echoed in fantastic fragments. But in contour and color what the picture pre-eminently expresses is rhapsodic and lyric spontaneity, pure and simple—a spontaneity, moreover, which has an authoritative structure of its own.

The display, from which additions have been made to both private and public collections, winds up the gallery's intermittent season. Martin Schweig, whose own art interests stem from the fact that St. Louis artist Aimee Schweig is his wife, and Chicago artist Martyl his daughter, announces a full season for next year, with a full-time director—Margery Dodson, an artist now teaching at the John Burroughs School.

Work in other shows here suggests resurgence of interest in representationalism. One example is *The Contemplation of Nature*, an oil which won for Warren Spaulding of the Washington University of Fine Arts faculty the first prize in the annual display by the Artists' Guild art sec-

tion, restricted to professional artists. Expressionism is the show's dominant idiom.

Spaulding's *Contemplation* is a bright, bold composition reminiscent of the German expressionists. It depicts the artist seated, rapt in study of his inspiration—birds, greenery and the human form, which is reflected not only in a mirror but, strangely, in contours of an ornate chair, coal stove, water can and oil lamp.

Spaulding's Bauhaus-trained colleague, Werner Drewes, whose *Blue Fish*, a color woodcut notable for muted harmonies, won the print prize at the Guild, continues the return to the visual world in his one-man exhibition at the Art Mart in Clayton. His 35 watercolors and color woodcuts illustrate his increasing absorption in human nature and in intense moods induced in himself by the changing American landscape.

In his painting and graphics of the last 10 years, Drewes has been concerned concurrently with abstract pattern in nature's forms, as in the new show's *Floating Seeds*, *Blades of Grass* and *Tower of Tiger Lilies*, and also with fully intellectualized, non-objective design.

Examples of the latter preoccupation, reserved largely for treatment in his oils, are missing from the latest group of work. Emotional impact of the collection, therefore, builds up through cumulative effect of such expressionist pictures as *Man and Woman*, *Pensive* and *Into the Setting Sun*, all steeped in the mystery of human relationships.

Walter Barker, who was the late Max Beckmann's leading protege six years ago, enters a new and confident phase in a farewell show marking his departure for a year's study in Beckmann's old stamping grounds in Munich. Here is an "Auf Wiedersehen" with a flourish.

The flourish includes several recent crests in the achievement of a dynamic artist with a constantly evolving style. Technically a painter of extraordinary accomplishment, Barker, in the three years covered by the show, has assimilated and integrated innovations of men like Matta, Philip Guston and Robert Morherwell. Blending these and other enrichments, including those of Chinese calligraphy and American abstract expressionism, Barker powerfully evokes moods of happiness and exaltation in such large oils as *Lyric*, *Very High* and *Vertical Gray*.

London

by Patrick Heron

If, in this note from London written in early June, I restrict myself to recent events in town, I find I have no choice but to write of Picasso, Soulages and

Mark Tobey; and in that order. For at the Marlborough Gallery we have seen 63 of the 180 black-and-white drawings which Picasso made, one is told, "between November 28, 1953, and February 3, 1954," on that favorite theme of his—the artist and his model. The shattering brilliance of these little sketchbook-size drawings sent adrenaline into one's bloodstream every time one returned to them. At last the cubist geometry is dissolved entirely away from these images of nude girls so beautiful that one stares as one would like to stare in real life. And these creatures, pert or pussyish, scornful or remote, could not be more "modern": with their horsetail-and-fringe hairstyles and their eyes pencilled evenly above and below, they inhabit every art school in Europe today. As for the aged artists who confront these flashing bodies—evoked with an economy of single outlines mostly, the mere white paper bulging with the evocation of the white flesh—they are doomed to the vicarious pleasures of artistic representation; sometimes a portrait is clearly intended, but it is never Picasso himself who dons this role, but one or other of his aged contemporaries or predecessors. The splutter and blotch and smear (of thumb-and-spit as often as brush) of these flowing, utterly free, linear creations has immense abstract vitality (one square inch of Picasso's ink splotches and scratches would, blown up to a square foot, quite resemble part of a canvas by Jackson Pollock, I think), yet the images they create are a form of realism more intense than that presented in the drawings of Goya, to which they have been compared. These drawings are Picasso's greatest yet: and thus they surpass even Goya, in my view. Incidentally, *Verve* had devoted a number to them.

Pierre Soulages has had shows in both London and New York during the past month; description of his canvases is therefore superfluous here. But I must nevertheless record the impact of his show at Gimpel Fils, at any rate with the painters; the English critics ignored him almost to a man.

Having followed Soulage's development with enthusiasm since I first noticed him in 1949, I was excited to find that what began as (and, basically, remains) a linear image has increasingly taken on a plastic force and a spatial illusionism that are unsurpassed in modern painting. The tremendous swing-from-the-shoulder, which his mainly vertical or horizontal forms make possible, enables him to concentrate almost exclusively on this plastic quality in the black bar of his "drawing." In fact, their density, the way their several outlines step back in space, back into the white pockets of the background, as it looks through the grill at us, presents us with a spatial configuration that is so powerful it would almost appear to have gone too

far. Certainly Soulages achieves, by his almost exclusive preoccupation with a vertical-versus-horizontal configuration, a forcefulness and simplicity that is at the same time *masterly*—and a tiny bit worrying. By jettisoning that greater formal complexity which all that is not restricted to the two basic pictorial "directions" (the vertical and the horizontal movements) must involve, Soulages has been able to purify these fundamentals into a wonderfully effective instrument. The worry lies in wondering what he will find to do with it. So far he has managed to avoid repeating himself—the fact that his typical image-structure *is* repeated, but without involving repetition of *feeling*, is a tribute to his innate vitality. Nevertheless, that we should bother to deny that Soulages is repeating himself is proof of something a shade restricting in his art. Perhaps he represents the final refinement of a movement; the magnificently logical, wonderfully mature, rich, cultured destination of a line of thought in French painting, rather than the awkward beginnings of a new conception? Cubist spatial depth finds an original and exceedingly powerful extension of itself in the huge plastic bars and bands of Soulages: the illusion of depth was never greater. Nor was sensuous mastery of pigment ever surer. His varnished blacks and yellowing whites speak of tarred planks, of dockside notice-boards, and of the dramatic light-and-dark of light filtering down through scaffolding. The frequent blurring of two tones inside a single stroke adds a Rembrandtesque element of steamy, illusionistic space that offsets the flat hardness of the structural black bars. And where, in 1950, the black forms in a Soulages were *representative* of an imagined three-dimensional architecture, by 1955 these black bands have more nearly become ends in themselves. Not an imagined solid scaffolding, but the more fluid lights and shadows which might swim round such a structure have now become Soulages's subject. From the representation, in abstract terms, of a solid to that of light and dark themselves regarded as almost isolated entities, is the journey his works of the last few years describe. If he is, as I believe, the best of all the post-war French painters, Soulages will now slowly discover (in all probability) that his magnificently architectural work can admit new images of life, less exclusively geometric, without any sacrifice of the pure pictorial power which his discipline has released.

After the robust weight and muscular movement of Soulages, Mark Tobey's first English appearance (at the Institute of Contemporary Arts) seemed delicately muted. Yet Tobey's pioneering is obvious: the courage and originality, no less than the exquisite economy (he does not *invent* one jot more than he has to) of his "white

writing" was greatly appreciated by many painters (again, I emphasize the painters' reaction) over here. Outwardness, power in plastic form, physicality—these are not Tobey's qualities, of course. Nor are his works *designed* with any great distinction. But they are truly alive: thus, they grow, expand, *exist*. The crystalline network of lovely, thread-like brushstrokes create a shallow, furry depth across the picture surface—as if one were looking into the mould on cheese through a magnifying glass. Neither Oriental calligraphy nor esoteric signs give Tobey his meaning: his meditative, inward-looking mind has, rather, uncovered an organic geometry of soft, unsharp crystals—the crystals of mould, not ice; the rounded forms of shell fossils embedded in Portland Stone; the little flower-like bacteria a slide sometimes reveals. Mark Tobey whets our painters' growing appetite for more contemporary American painting.

Paris

by Michel Seuphor

For the third time in three years the Galerie Berggruen has presented a selection of works by Paul Klee: *The Universe of Klee*. There is nothing tedious in such a succession of exhibitions since with Klee there is no such thing as repetition. Some ten such exhibitions would be necessary to exhaust his themes and dull the effect of surprise. The catalogue at the Galerie Berggruen is always a significant document. This time again, a dozen of Klee's pictures are reproduced in color and to this ensemble is attached the facsimile of a letter to Paul Eluard.

The work of Klee is permeated by the radiance of an interior force constantly learning anew to discover and freely express itself. It is an active meditation, rather than a premeditation; it is a true mirror of the self, rather than a dazzling reflection. In short, we have here for the first time in painting what Montaigne called *essais* and Chopin, *etudes*. However, these essays follow no preconceived program; each time they discover afresh the whole art of speaking, they would like to stutter always because the stutter is the sign in which are united the birth of the expression and the discovery of the theme. A conscious unawareness is the only truth admissible to an artist; the terrain of mystery extends only so far as the terrain of knowledge. Klee was a mystic, he draws us into another reality which seems to laugh at our own. The drolleries which fill his works are metaphysical puns.

At the Galerie Carré we encounter Jacques Villon, who may be called a spiritual brother of Klee. Indeed I feel

him occasionally closer to the latter than to Marcel Duchamp, his brother by birth. Villon is a great sensitive spirit and a man of extraordinary modesty. A calm and diligent worker, he dreads all outburst and, if his universe appears more limited than that of Klee, it is also more solid, more stabilized on its axis, although at first glance all seems light, spare, even superficial. But the quick glance deceives itself here as elsewhere: Villon offers us a compact and measured world in which he has catalogued all the riches, investigated and recorded all the dimensions, not forgetting those which lie deepest. It is a world at once solid and supple, like a tree, vibrant and luminous.

The continuity in Villon's work has never seemed more apparent to me than in this exhibition which commences with a canvas from 1913, *Marching Soldiers*, and which closes with paintings of recent years. A great composition of 1953, *Rural Rhythm*, is the focal point of this collection. All the other works seem to range themselves about this painting which, through its simplicity and its light, achieves both a synthesis and a culmination. The calm audacity of this green and yellow canvas perplexes certain young painters of my acquaintance and irritates others. The young ones, often, stamping in place and thinking that all has been said; the old ones during this time always advancing, discovering.

Proveller (Galerie Colette Allendy) directs his investigations toward a vitalization of figurative art; silhouettes of bords adroitly placed and of a joyful color. Certain works have a bizarre humor: little flags on cones, ambiguous forms isolated on a monochromatic field.

Bram van Velde displays his limpid emotiveness at the Galeries Michel Warren. The drunkenness of a docile child placed in the presence of colors; fragility of a human heart in the midst of too much humanity. The colors of Bram van Velde are transparent; his compositions seem to float in an atemporal air; his canvases are weightless.

Nearby, at the Galerie Pierer, Zao Wou-Ki exhibits canvases populated with signs. This painter has abandoned the figurines and the landscapes so indebted to Klee, and has taken up abstract calligraphy. Thus he returns to the Oriental tradition and in so doing gives new strength to his personality.

Without leaving the neighborhood of Saint-Germain-des-Prés, let us call on Edouard Loeb, who several months ago opened a little gallery specializing in the surrealist heritage. There we have seen the work of Max Ernst, Wols, Bryen. At present an exhibition of reliefs by Arp attracts many visitors. There are magnificent pieces in bronze. But the surprise of this exhibition is the symmetrical reliefs, polychromed

by means of little brush touches of bright color. Arp had showed them to no one before the opening, yet immediately they were spoken of in connection with "*Tachisme*." It is actually the spirit of his crumpled papers, torn papers and broken objects which Arp recaptures here. An impenitent dadaist spirit inhabits the brain of Arp and from time to time this great classicist of contemporary sculpture allows him to speak, as a king might permit his jester to take the floor. And he listens to him laugh and discourse, he listens with attention, for he knows that the fool is not a fool at all.

International Notes

Retrospective Picasso Exhibition in Paris

A retrospective exhibition of the work of Pablo Picasso will be open to the public at the Museum of Decorative Arts in the Louvre until October 15. The exhibition, consisting of 135 canvasses covering every year of the artist's creative life and demonstrating his evolution from period to period, has been organized to commemorate two landmarks in the artist's life—the 50th anniversary of his arrival to work in Paris and his 75th birthday. The largest number of paintings to be shown have come from Picasso's own private collection, while the next largest group comes from museums and private collections in the United States. The *Guernica*, lent by the artist to the Museum of Modern Art in New York, has been returned to Paris for its first European display since long before World War II. Among the paintings which have not previously been shown in public is the recently completed series, *14 Women of Algiers*, painted by Picasso in 1954 and 1955. The Museum of Decorative Arts exhibition is the most comprehensive review of Picasso's work yet to be assembled and follows the Museum's policy of demonstrating the constant influence exerted by great artists on the applied arts of their own times.

Travel Notes

Visitors to Italy should not confine their sightseeing to the ancient galleries. There are now a number of thriving modern art galleries in Italy well worth a visit. Beginning in the North: in Milano, among the most interesting are the Galleria del Naviglio, showing international art often by young talent, and the new Galleria Appollinaire, dedicated to contemporary art of all stripe, provided it is fresh. In Torino, there is the Nuova Bussola, an excellent gallery showing contemporary Italians as well as drawings, paintings and prints by French masters Picasso, Matisse, Braque, etc.

In Florence, the Numero gallery presents work by artists from all over the world. This gallery, which has shown Americans Leonard Baskin, Law-

rence Calcagno, Salvatore Grippi and many others, is very active in international art affairs, sponsoring forums and meetings. It is well worth a visit. Almost every large town in Italy has a modern art gallery these days to provide a living balance to the weight of the ancients.—D.A.

"Triumph of Mannerism" at Rijksmuseum

European art forms from Michelangelo through El Greco are now featured in an exhibition entitled "The Triumph of Mannerism" at the Rijksmuseum in Amsterdam. Stressing the international aspects of the Mannerist style, the exhibition, which spans the hundred-year period from 1520 to 1620, includes works by Michelangelo and El Greco, portraits of the Medici family, French and Flemish tapestries, ornate examples from Europe's major armories, jewelry, ceramics, silverware and bronzes.

Nationwide Notes

Art Treasures at Parke-Bernet in New York

A vast benefit exhibition, organized by the New York Antique and Art Dealers' Association and including works from museums and private collections as well as dealers, was recently on view at the Parke-Bernet Galleries in New York. Among this enormous and handsome array of objects were such items as a lavish Fabergé green and gold Easter egg or a jasper hippopotamus; delightful 18th-century porcelains of shepherds and nymphs in dance-like postures; a Louis XVI yellow lacquer commode, decorated with charming chinoiserie; Queen Anne chairs which boast folding writing easels; or a sumptuous Beauvais tapestry after a Boucher cartoon. Nor can one afford to overlook the fine display of prints, drawings, and paintings. Of these one must mention Tintoretto's *Tancred and Clorinda*, with its phosphorescent tangle of ghostly forms; such Dutch portraits as Hals' *Heer Bodolphe* and his wife, un-

usually stable and psychologically penetrating for this volatile master, or Rembrandt's *Gerard de Lairese*, a masterpiece of introspective probing; the American bourgeois portraits of Copley formal and mannered in *Mr. & Mrs. Thomas Green*, but unpretentious & objective in *Mrs. John Winthrop*, with its gleaming tabletop; the Lawrence portrait of *George IV*, with its official, tinsel-like glitter, or, by contrast, an amusing print showing the intimate domestic life of George III: Bolly's *Billiard Room*, with its odd combination of genre-subject and neo-classic style; a billowy Fragonard landscape drawing and some fragile Watteau studies; Renoir's *Mlle. Durand-Ruel*, a marvel of flickering light, or his *Nude*, with its sinuous line and sun-drenched color; a first-rate Van Gogh, *Olive Pickers*, delicate in its harmonies of pink and mauve animated by flame-like, undulating brushstrokes; and not least, a grimly entertaining 19th-century American primitive painting of a most predatory cat, one bird already in his mouth and another in the bush.—R.R.

American Portraits at Newark Museum

An exhibition of "American Portraiture in Painting and Sculpture" is on view at the Newark Museum in New Jersey through the summer months. Drawn from the museum's collection, the group includes more than 30 works covering the period from the 18th century (represented by John Singleton Copley and others) to the present. Among the artists included are George Luks, Edward Speicher and Ivan Mestrovic.

Kleinert Award Presented To Angeloch

Woodstock painter Robert Angeloch was recently awarded the 11th annual Herminie E. Kleinert Memorial Award. Angeloch, who will have a one-man show this summer at the Zena Gallery, previously was the recipient of a McDowell traveling fellowship.

The award, named for the late Herminie E. Kleinert who painted and exhibited in New York and Woodstock, is given each year to a promising young Woodstock artist.

Previous winners of the award have been Mark Vukovick, Lucille Blanch, Wendell Jones, Austin Mecklin, Raoul Hague, Sam-

uel Sigaloff, Rosella Hartman, Rollin Crampton, Edward Chavez and Ansie Burke.

Lectureship Created in Honor of Alfred H. Barr, Jr.

The trustees of the Museum of Modern Art have announced the creation of a permanently endowed lectureship named in honor of Alfred H. Barr, Jr. Mr. Barr will be the first recipient of the lectureship which he may hold as long as he wishes, and thereafter it will be awarded to other distinguished scholars selected by a committee appointed by the Museum trustees. The lectureship does not stipulate an annual paper, but the Museum plans to publish the lectures as they are given. The endowment fund to make the lectureship permanent was contributed by trustees and friends.

Mr. Barr has been associated with the Museum since its founding in 1929 and served as its first director from 1929 to 1943. As Director of Museum Collections he is responsible for the Painting and Sculpture Collection. One of the foremost authorities in the field of modern art, he is the author of many outstanding Museum publications and has edited more than 30 Museum catalogues and organized more than 100 exhibitions.

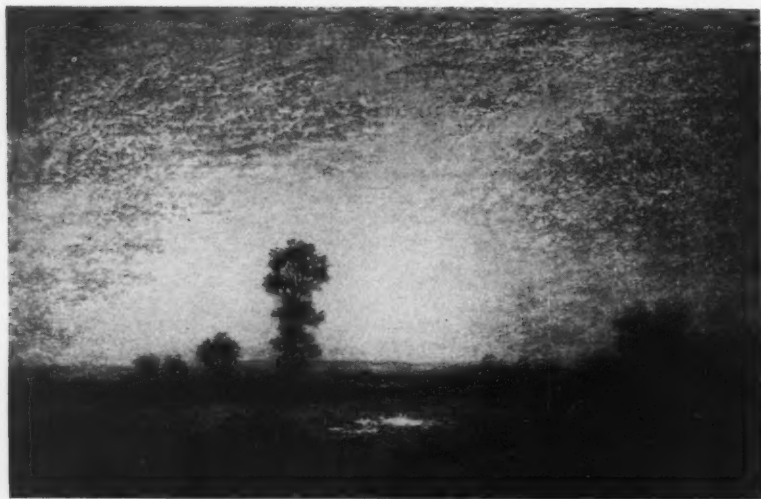
Rembrandt: *Gerard de Lairese*. Collection Mr. and Mrs. Robert Lehman. Recently at the Parke-Bernet Galleries in New York.



Tino Novola: Mural sculpture for 1025 Fifth Avenue, New York City. The work was commissioned for the entrance to the new cooperative apartment house. The architect was H. I. Feldman, and the entrance was designed by the Raymond Loewy Corporation, who engaged the sculptor to create the work. Novola is represented by the Peridot Gallery in New York.



Month in Review



Ralph Blakelock: *Sunset*. At the Milch Gallery.

19th and 20th Century Americans

The artists represented here are familiar names to most of us, and the work shown gives a comprehensive picture of the slow evolution of American art into its present, more indigenous form. With one eye on their European predecessors, some of these men quietly produced very valid painting, while others tentatively laid the groundwork for future developments. Though Ryder is missing from this collection, the mystic Blakelock can be seen in a romantic, mysteriously glowing twilight scene called *Sunset*. The watered-down impressionism of Hassam and Lawson appears a little weak when observed in the company of Abbot Thayer (whose *Ideal Head* looks to Courbet and Corot and is a pretty solid piece of portrait painting). Eakins, Homer and Luks are all three represented by excellent examples of their styles. John Singer Sargent's *The Backwater* is an imposing bit of bravura brushwork, though its sparkle and vitality are diminished by the frame. Such contemporaries as Farnsworth, Brackman, Pittman, Gluckman and Waugh look rather uninspired compared with the older painters. The most curious contrivance in the show is Leon Kroll's *Nude in Rocky Background*, in which a lush studio model is projected against a vaguely imagined landscape. Undue consideration for the figure isolates it from the outdoor environment, weakening both the space and the organization of the painting. (Milch, through July.)—A.N.

Sculpture and Drawing

Galleries should exhibit their artists' drawings more often, for we become so accustomed to seeing paintings that we tend to forget other artistic genres. There are a number of notable drawings in this group, especially Kienbusch's delicate abstraction, *Backyard*, *Winter, Maine*, Andre Racz's

well-composed *Cabbages* and Gifford Beal's crisp, knowledgeable study, *Flowers*. Bernard Arnest's abstraction in black, combining collage with ink washes, is also quite an arresting piece. Other impressive contributors are James Penney, Ulfert Wilke, John Hartell, Henry Schnakenberg and Esther Williams. The sculpture is much less searching or interesting, though George Rickey's clever mobiles strike an inventive note in a fairly conservative collection. Jane Wasey's simplified animal form, Humbert Albrizio's fantastic metal weldings and Henry Mitchell's tenuously balanced, rhythmical figures were among the better pieces. (Kraushaar.)—A.N.

New England Painters

These 15 young and, in New York, little-known painters have geography, if not style, in common. Their pictures range from the romantic realist viewpoint of Michael Tulysewski's *Landscape*, with its intimate glimpse of factories at night, to Yutaka O'Hashi's *La Fete*, a stunning abstraction of black and gold overlapping forms on a white ground which handsomely combines an elegance of detail with an over-all boldness of design. I would also mention Jason Berger's *Quarry*, with its witty contrast between an uneventful expanse of white and the crowded jumble of rocky treasures above; William Hanson's *Moon*, a swarm of hazy tans and cloudy blacks animated by a yellow circle; Marc Moldawer's *Window*, a discreet arrangement of rusty oranges and reds in a grid of subtly tilted vertical and horizontal axes; and not least, Robert Hamilton's *Race Point*, which weds the flavor of a specific New England site to a flat, abstract order of spreading, irregularly-contoured shapes and delicately-modulated harmonies of blue and tan. (Alan, to July 29.)—R.R.

Joseph Lacasse

The recent exhibition of the paintings of Joseph Lacasse marked the American debut of the Belgian artist, now in his sixties, who directed the gallery known as L'Equipe in Paris during the 1930s, and who has exhibited widely in Europe. The paintings in this show, covering the period from 1949-54, are based on geometric forms, on the circle and polygon, broken, tilted, reassembled in compositions of wondrous balance and harmony, but instead of a cool and glassy finish, the canvases are enlivened by rich, minutely worked textures and glowing colors which fuse all the forms into a kind of luminous emanation rather than defining their separateness. Thus the flickering surface of the paint sets the entire work vibrating with a soft diffusion of light and creates a dichotomy between the fluidity of the color and the stability of the composition. Black and white studies demonstrate the careful preparation which precedes the execution of the final canvas and give some indication of the complex framework on which the large and impressive oils are based. (Fried.)—M.S.

Leslie Powell

Vistas of Mexican streets and villages, details of churches and courtyards, are drawn in pencil with the precision of an architectural renderer and then enhanced with strategic washes in cool tones. Some of the more interesting works are the studies of ruined churches with their soaring pillars supporting broken arches and gaping domes, and the clusters of houses covering a hillside to form an abstract pattern of prisms like a cubist painting. (John Myers Gallery 21, to July 2.)—M.S.

Al Ruben

This artist's style is anachronistic, and the more surprising because of his youth

(early thirties), which supposedly would make him more vulnerable and sensitive to the pictorial revolutions of the recent past. Instead, Ruben goes his own way, painting out of a mode that characterized earlier Americans who peered a little too hard at European masters. Within its premise Ruben's work is carefully considered and thoughtful with a sympathetic feeling for portraiture. The landscapes, his most recent attempts, are his weakest. Ruben can paint foreground and background, but does not sense the middleground which is the real test of landscape art. *The Spanish Blacksmith* and *Madame Zu-Zy* are curious oils, as they look like indirect studies made from Rembrandt. Of the better canvases, *Portrait of a Young Man* is excitingly brushed and a warm portrayal of subject. Ruben appears to be a misplaced romantic. (Regina, to July 31.)—A.N.

Robert Kaupelis

Labyrinthian arrangements of line and color are inspired by views of harbor and beach, the elements of the seascape fancifully arrayed in bright mosaics with the varicolored segments bound together by a loosely delineating line. Familiar scenes are transposed through a lively if not intense private vision into sunny realms of fantasy inviting imaginary explorations. The separation of the linear design from color areas is frequently too sharp so that they seem to lie on different planes; however, several of the paintings, such as the golden-toned *Noon* rely more on form and color than on line for their structure, and in these the poetry of the images is more apparent and the compositions less straggling. (Coeval, to July 2.)—M.S.

From Private Collections

This exhibition of modern works from private collections in America (and largely from New York City) is one of the handsomest shows the Museum of Modern Art has ever mounted in its galleries. Fourteen works by Cézanne would be show enough

in any museum; and here they are joined by four works of Renoir, seven of Van Gogh, 20 of Picasso, three of Seurat and distinguished examples of Balthus, Bonnard, Braque, Degas, Matisse, Klee and others. Only the American section of the show looks a bit pale in this company; but then, even Miro can look trivial following after Cézanne and Renoir.

The exhibition, which punctuates the museum's 25th anniversary celebration, is on view to September 5.—H.K.

Lil Picard

The oils, watercolors, drawings and collages that make up Lil Picard's exhibition show her to be an artist of some power and conviction. On the whole the work has its ups and downs, with the watercolors and drawings holding up best. The vigorous, dramatic forces that shape Miss Picard's creative involvement are here harmonized into simple, direct statements of line, mass and color, and speak with eloquence and artistic authority. An inner vitality is also felt in the oils as one is effectively caught up by their bold images. But an underlying conceptual weakness dulls their impact, while borrowed stylistic approaches indicate a certain artistic indecision. One large canvas, structured with rich blacks and tortured, fragmented shapes, is worth noting, for it achieves complex but coherent pictorial organization. (Galleria Pierino.)—A.N.

European and American Graphics

Of the older graphic masters of our century, the present group offers an especially rich selection of Campendonk & Korchner, both of whom create idyllic nature scenes by merging chunky, angular figures and animals into a dense landscape setting. The emphasis, however, is on the younger printmakers. Of these, there is above all Leonard Baskin, whose monumental black woodcuts offer stark and haunting images of the human figure, seemingly flayed to its bones and blood vessels, a victim of contemporary horrors; Gabor Peterdi, whose close-up

views of plants offer nervous, spiky patterns of lush undergrowth; H.A.P. Grieshaber, whose forms also suggest organic growth, but are far more expansive and loose-jointed in their bold, slashing shapes; and Emmanuel Jacob, more reticent and subtle in his delicate overlappings of gray and colored planes, seen most lucidly in *Chessboard*. (Borgenicht.)—R.R.

Fact and Fantasy

This gallery's annual exhibition is a large and stimulating one with several new faces in the midst of regular exhibitors. Among the welcome additions are Angelo Ippolito, with his spacious red-saturated *Dusk* and John Grillo, whose *Summer*, a relaxed, knowledgeable abstraction in yellow and blue is color-shocked by a brilliant note of red. Of the gallery veterans, Cameron Booth makes a very strong impression in his symbolic *Dark Configuration*. Other painters who hold up well—to name a few—are Ilse Getz, Will Barnet, Merton Simpson, Walter Kamys, Bernard Chaet, Balcomb Greene and Ary Stillman. Of the sculptors represented by the gallery, Fred Farr, Manolo Pascual, Kenneth Armitage and Wolfgang Behl appear as the most capable and interesting inventors of form. Mariska Karasz exhibits one of her lovely needlework abstractions and Sue Fuller, a sensitive string composition. (Bertha Schaefer, through the summer.)

—A.N.

17th Century Dutch Masters

Although genre painting is generally emphasized in exhibitions of the art of the Low Countries, the present selection happily points out some less familiar aspects of the field, especially the classical landscape. There are, of course, such rowdy items as Jan Molenaer's *Game of Hot Hand* or the boisterous music-makers of Dirk Hals or Cornelis Dusart, but one can also sample a bucolic idyl like Jacques d'Artois' expansive and luminous *Mercury and Argus*; the academically-minded allegory of spring by Nicolaes Berchem, with its startling juxtapositions.

Cézanne: *Bathers*. Ittleson Collection. At the Museum of Modern Art.



position of a classical triumph and some solid Dutch cattle; or, above all, the *Diana and Acteon* of Cornelis van Poelenburgh, whose vaporous, misty tonalities and picturesquely rugged landscape prefigure the 18th century.

There is also a fine group of still lifes which range from Jan Brueghel the Elder's miniaturistic array of berries, melons, figs, all delineated with scrupulous textural detail, to the cornucopian plenty and exuberance of De Heem's table still lifes or Verbruggen's flower arrangements. (James Graham, to Sept. 10.)—R.R.

Arnold Friedman

Overreaching comparisons have been made, in critical writings, between the late works of Arnold Friedman and Albert Ryder's art. Although Friedman's life—his isolation, his struggle to paint while working for 40 years as a post-office clerk, his release from that struggle coming only 12 years before his death in 1946—invites such comparisons, they do not seem appropriate to the paintings on which they are based. These suggest, because of their near-Impressionist method (made heavy by a deliberately awkward brush stroke and over-all patterning), a closer comparison to Maurice Prendergast.

Indeed, if a comparison with Ryder is to be made, it might better be on the basis of Friedman's park scenes, quite as imaginary as the later, generalized landscapes, in which strangely symbolic cyclists bear down (with what intent?) on pigeons fluttering in the foreground. In this work, moreover, Friedman had the means to fulfill an intention that does not seem realized in the later paintings. Quite apart from either the landscapes or the park scenes are the delicately colored and carefully painted still lifes, one of which, a vase of flowers with long stems set against a rectangle, is especially beautiful. (Marquie, through July.)—A.V.

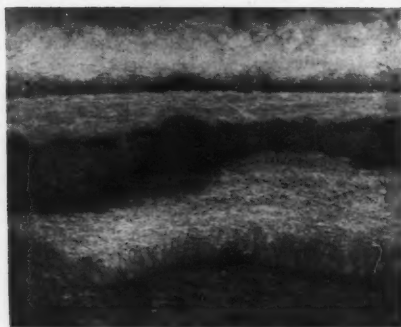
Summer Groups

A lively gathering of paintings, drawings and sculpture by less well-known but interesting artists, with Margit Beck's richly faceted *Cityscape*, Mark Samenfild's Fauve-colored *My Wife*, the almost primitive clarity of Walter Hahn's still life, James J. Kearns' ironic sculpture and Mia Immerman's witty little watercolors among the highlights. (Gallery G, through August.)

—S.F.

A pleasant summery assortment of 40 paintings runs a gamut in styles and sizes. Margit Beck does the most sensitive of the landscapes in cubist quarterings and broken colors. Betty Esman's *The Happy Juggler* is the gayest of the image fantasies; Stephen Csoka's small oil, *Riders*, is rich in color and rhythmic in the romantic tradition; and Ellis Wilson paints a procession of islanders decoratively in *Going to Market*. (Contemporary Arts, to July 31.)—S.B.

This small village gallery is hanging a group of oils, with a few interesting items in other media on the side. Two paintings by Connie Fox, *The High Place* and *Man and Horse*, are the strongest, most promising of the oils. Among the better smaller



Arnold Friedman: *September Marshland*



Cornelis van Poelenburgh: *Landscape with Diana and Acteon*. At James Graham & Sons

pictures are a whimsical panel, *Shore Birds*, by Murray Foster, and two vertical etchings by Doris Seidler of intricately fragmented figures. Hugh Mesibov seems to be the most accomplished of the group, however, in a series of abstract watercolors. (Morris, to July 2.)—S.B.

The general tenor of these hundred-odd paintings and watercolors is thoroughly conservative, with the usual run of boating scenes, landscapes, and flower-pieces. Still, there are several lively items among this all-too-familiar crowd. Of these, I would mention Cyril Nutley's brooding and blurry *Storm over the Susquehanna*; J. Carr's *Mahattan Excavation*, with its unconventionally high vantage-point; Harry Leith-Ross' *Black Angus*, delicate in its black tonalities; and H. C. Wolcott's *Dawn*, coloristically more daring than most of its neighbors. (Salma-gundi, to Sept. 2.)—R.R.

At the Midtown Gallery works in various stylistic modes, from romantic anecdote to abstraction, include Anatol Shulkin's *Bathers by the Stream*, William Palmer's *Windy July Day*, and works by Betty Parsons, Isabel Bishop, Emlen Etting and others . . . Works by many of the most valued names in modern art are available to be seen by appointment at the Valentin Gallery. Among the masterpieces on view are works by Maillol, Picasso, Matisse, Beckmann, Rodin, Marini and Henry Moore . . . The Peridot Gallery is showing (to July 16) a selection of work by gallery regulars, including handsome canvases by Rosemarie Beck, Hanna Ben Dov, Leon Hartl, Philip Pearlstein and Reginald Pollack. The exhibi-

tion also includes sculpture by Blanche Dombek and Tino Nivola, and a fine group of drawings . . . The Feigl Gallery is showing both Europeans and Americans in its current group display (to July 15), featuring brilliant examples of Dunoyer de Segonzac, Emil Nolde and Yoram. The collection also includes Ensor, Schwitters and Vytlačil . . . Dorothy Andrews' brilliant oil in cool blues and greens, *Scrub Pine* (1954), is one of the featured works in the group showing at the Passadoit Gallery (to July 15). Also showing are Borduas, Franck, Riba-Rovira and von Wicht . . . Painting and sculpture in a startling variety of styles are included in the summer exhibition at Duveen-Graham's (through August). Glarner's neo-plasticist painting, as well as various modernist statements by Avery, Kriesberg, Saleme and Alfred Russell, are among the group. A new painter in the gallery, Agustin Fernandez of Cuba, shows work which resembles in form and color the work of Graham Sutherland . . . The Rehn Gallery is showing (through July) a selection of gallery regulars, some of whose pictures have been seen in the season's one-man shows. Among the artists represented are Jon Corbino, Henry Mattson, Reginald Marsh and Elizabeth Sparhawk-Jones . . . The Roko Gallery has been showing new work by both new talents and artists whose work is familiar to the new York scene. Among the painters and sculptors are George Sugarman, Israel Levitan, Alfred Van Loen, Anthony Messina, Louis Finckelstein, Ruth Abrams, Ann Freilich, Si Lewen, Robert Andrew Parker, Lyle True and Herbert Raymond (to July 2).

News Notes

Current and Forthcoming Events in New York

The Brooklyn Museum will feature an exhibition called "Adventures in Primitive Arts" (through September 6) as a highlight of its summer program. Selected from the museum's world-famous collection of primitive arts, the show includes work from the Oceanic areas, Central, North and South America and Africa.

The museum will also show during the summer two works by the American painter Arthur Dove, *Dawn III* and *Flat Surfaces*, which have recently been purchased by the museum. Among other exhibitions will be the newly reinstalled collection of American ceramics and folk art, which has not been seen since 1950, and original textiles by Elsa Naess.

The Museum of Modern Art is showing (through August 21) a critical exposition of recent developments in the animated cartoon form, as shown in the work of United Productions of America (UPA). The exhibition consists of original drawings from sketch to finished frame, color notes, coordinating diagrams, etc.

On August 17 the museum will open an exhibition surveying the work of two well-known designers, Alvin Lustig and Bruno Munari (through September 25). On September 7, the show of two modern painters, Tanguy and De Chirico, will be on view through the end of October. Also coming up in the fall is an exhibition of Latin American Architecture, selected by Henry-Russell Hitchcock.

Graduate Program at Hunter

An expanded program in graduate study leading to a Master of Arts degree in art will be initiated in September at Hunter College. Graduate study may be concentrated in history and theory of art or in creative art. The teaching staff for the graduate program will be made up of Robert Motherwell, Hugo Robus, Gabor Peterdi, Henry Kann and others. A moderate tuition fee of \$10 per credit hour will be charged, and the courses will usually be offered in the late afternoon and evening.

Atlanta Art Association Acquisitions

More than 200 works have been added to the permanent collection of the Atlanta Art Association within the last year. A number of these will appear for the first time in the new museum building, now under construction, which will open in September. Two large gifts have been made by members of the association, a group of 91 drawings and original prints given by Walter C. Hill and a collection of 90 items of Early American glass presented by Mrs. Jackson P. Dick in memory of her mother, Mrs. May Peters Atkinson. Among the other works acquired through purchase and gifts are Guardi's *Florian's Cafe*, *Farm Scene* by Corot, two watercolors by Lyonel Feininger, and prints by John Taylor Arms, Antonio Frasconi, Sue Fuller, Milton Goldstein, Leona Pierce and Dorr Bothwell.

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1905-1913

Continued from page 20

suggestion of the value of outside associations and sentimental feelings. Its mixed elements invited discussion and were a welcome relief from the purity of the cubist style. That style might still contain reminiscences of representation (such as Leger's *Smoke* or Gleize's *Landscape*), but essentially it was moving in the direction of abstraction like that in the Braque *Woman with the Mandolin*.

In those paintings where representational forms were still recognizable (such as in the work of Gris and La Fresnaye), it was disturbing to find that space, as well as the figure, had been rearranged. Here again it was a question of representation being replaced by visual equivalents. There was no longer a picture window through which one could project oneself, but rather a shallow surface which brought the eye up short. The method created an awareness of closely knit forms within a rigidly limited space, solids and voids interwoven in faceted rhythms to the point where one could hardly tell which was which, but the whole always removed from actual space. This was the beginning of a new movement toward non-figuration. Mondrian was to continue what the cubists had begun. Kandinsky, building on the fauves as well as the cubists, in his own freer, less geometrical fashion evolved in the same direction.

The date and the author of the first abstract picture are much disputed. What is sure, is that around 1910—within the period of our seven years—there was a gradual tendency toward the elimination of represented subject-matter. It is evident in both France and Germany. In the one case forms are free, fluid in contour and interrelation, directly emotional; in the other they are calculated, strong in outline and structural rhythm, intellectual, but with a clarity that is passionate. In both, it is the forms themselves, "purified" of association (as was said at the time), that must convey the artist's vision of the shape of the world and his feelings about it. The cubists stayed only briefly with non-figuration; Mondrian and Kandinsky became its consecrated exponents. But its presence was always felt, right down to its strong revival during the last decade.

The wheel had thus become full circle. Henri and the others had begun, as we have seen, with an interest in more vital representation. But as artists responded to artistic vitality, regardless of its style, and soon discovered that this vitality was in large measure centered in art that tended away from realism, they had the wisdom to let themselves be carried by the age. Because it opened up new paths whose existence they had not suspected, the Armory Show created a crisis for many of the artists active in its organization. But for the same reason it represented an important success. It set the stage for such painters as Dove and Demuth, Sheeler and Schamberg, Weber, Marin and Davis. It put American art on the road that was to lead to the position it now occupies; in the front rank in respect of both quality and historical importance. And in the broader sense the events of 1913 made this country aware of modern art everywhere; they began the major role that our museums and private collectors have played ever since in supporting and encouraging the boldest creative spirits of our time. Thus this exhibition commemorates the recognition of that freedom and diversity of creation—and of appreciation—that have made possible the great achievements of twentieth century art.

The following credits were omitted from Part I of Mr. Goldwater's article: Duchamp's *Nude Descending the Staircase*, Arensberg Collection, Philadelphia Museum of Art; Redon's *Flowers in a Vase*, Albright Art Gallery; Eakin's *William Rush Carving His Allegorical Figure of the Schuylkill River*, Brooklyn Museum; Homer's *Driftwood*, Mrs. S. Emlen Stokes; and Davies' *Crescendo*, Whitney Museum. These pictures, along with Renoir's *Mother and Child* and Matisse's *Boy with the Butterfly Net*, were among the works in the Albright's recent exhibition, "Fifty Paintings: 1905-1913."

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44TH ANNUAL EXHIBITION OF THE ART ASSOCIATION OF NEWPORT. August 6 to 31. Open to living American Artists. Media: oils, prints and small sculpture. Juried by members of Exhibition Committee. Fee: \$2 to non-members. Entry cards due July 9; work due July 16. Write to 44th Annual Exhibition Committee, Art Association of Newport, 76 Bellevue Avenue, Newport, R. I.

New York, New York
MORRIS GALLERY SUMMER GROUP EXHIBITION. July 12-30. Open to all artists. All painting media. Jury. Awards: one man shows. Entry fee: \$3. Work due July 7-8. Write to Morris Gallery, 174 Waverly Place, New York 14, N. Y.

New York, New York
RECENT DRAWINGS, U.S.A., Museum of Modern Art. Sponsored by the Museum's Junior Council. Exhibition to be held in spring of 1956. Open to all artists who are permanent residents of the U. S. Media: drawings (a work executed in black or one color on paper substance). Selection to be made by the museum staff. Entry fee: \$3. for three drawings. Entry cards due by Nov. 1. Write to Junior Council Drawing Exhibition, Museum of Modern Art, 21 West 53rd Street, New York 19, N. Y.

New York, New York
ALLIED ARTISTS OF AMERICA 42ND ANNUAL EXHIBITION, National Academy Galleries, Oct. 27-Nov. 13. Media: oils, watercolor, sculpture. Entry fee: \$4. Jury: prizes. Receiving day: October 13. For information and entry blanks apply Mr. David Humphreys, 450 East 63rd Street, New York 21, N. Y. Phone: TE. 8-9284.

Oakland, California
1ST NATIONAL PRINT EXHIBITION, Bay Printmakers Society, October, 1955. Open to all artists residing in U.S.A. All print media. Prizes. Entry forms due Sept. 25. Write: Bay Printmakers Society, 5495 Claremont Avenue, Oakland 9, Calif.

Regional

Baton Rouge, Louisiana
14TH ANNUAL LOUISIANA STATE ART EXHIBITION sponsored by the Louisiana Art

Books Continued from page 16

manner of Parmigianino and Primitivo.

What impresses us negatively in Mr. Sypher's remarkable book is precisely that substitution, in several instances, of abstract psychologisms for a searching objective analysis of the given work of art. So it is absurd to claim, as does our author, that Shakespeare was a mannerist when writing *Hamlet* in 1602 and a baroque dramatist when writing *Othello* in 1604. In the case of *Othello*, for instance, it can be shown that that play harks back to an early *Titus Andronicus*, and that it is greater than its predecessor simply because Shakespeare's art matured along with his mind. An author's or artist's work simply does not progress by "styles."

In summing up these necessarily

Commission. September 11-Oct. 2 at the Louisiana Art Commission Galleries. Paintings, graphics, sculpture, ceramics, crafts. Open to all Louisiana artists. No fee. Jury, prizes. Entry cards and work due Sept. 2. For entry blanks and information write to Jay R. Broussard, Director, Louisiana Art Commission, Old State Capitol, Baton Rouge 2, La.

Clinton, New Jersey
2ND STATE-WIDE EXHIBITION, Hunterdon County Art Center. Open to New Jersey artists. Media: oils and water colors. Jury, prizes. Entries due August 6. Write: Hunterdon County Art Center, Clinton, N. J.

Lenox, Massachusetts
SCULPTURE WORKSHOP EXHIBITION. August 1-August 10 in the Lenox Library Garden. Open to sculptors living in the Berkshires. Fee: \$3 per entry. Entry blank and work due July 10. Write to Franc Epping, The Sculpture Workshop, Cliffwood Street, Lenox, Mass.

Memphis, Tennessee
5TH MEMPHIS BIENNIAL, Dec. 2-25. Paintings, sculptures, graphic arts. Jury, prizes. Entry fee: \$2.00 per entry. Work due: Nov. 10. Non-residents or residents of Arkansas, Mississippi, Tennessee eligible. Write to Louise B. Clark, Brooks Memorial Art Gallery, Overton Park, Memphis, Tennessee.

Massillon, Ohio
MASSILLON MUSEUM 20th ANNUAL NOVEMBER SHOW. Open to present and former residents of Ohio. All Media. Jury. Baldwin Awards. Entries due through Oct. 23. Write: Albert Hise, Curator, Massillon Museum, 212 Lincoln Way E., Massillon, Ohio.

Dallas, Texas
17th STATE FAIR OF TEXAS ANNUAL PAINTING AND SCULPTURE EXHIBITION. Exhibited Oct. 1955 to April, 1956 at Texas museums. Open to Texas residents. No fee. Juror: Lloyd Goodrich. Entries due Sept. 11. Purchase awards and prizes. For entry blanks and information write Dallas Museum of Fine Arts, Dallas 26, Texas.

New Orleans, Louisiana
ART ASSOCIATION OF NEW ORLEANS 31ST AUTUMN ANNUAL, Isaac Delgado Museum, Oct. 2-25. Open to members of the Association. Membership open to all artists; \$5 annual dues. All media. All entries exhibited. Prizes. Entries due before Sept. 24. Write Delgado Museum of Art, City Park, New Orleans 19, La.

Sonoma, California
3RD ANNUAL GOLDEN CHAIN ART EXHIBITION, July 24 to Aug. 7. Open to all artists living or having worked in the Mother Lode. Media: oils, water colors. Entry fee: \$1. Prizes. Entry blanks due July 1. Entries due July 5. Write Mother Lode Art Association, Box 1394, Sonoma, California.

Washington, D. C.
FIFTH BIENNIAL EXHIBITION OF CERAMIC ART sponsored by the Kiln Club of Washington, to be held Sept. 1 to 30, National Collection of Fine Arts, Smithsonian Institution. Open to artists residing in District of Columbia, Maryland and Virginia, to foreign artists, and by invitation to other American artists. Media: pottery, ceramic sculpture, tiles, enamel, and stained glass. Jury: awards. Award winning pieces eligible for inclusion in National Collection of Fine Arts. Entries due on August 19. For entry blanks write George Beishlag, 2044 Ft. Davis St., S.E. Washington, D. C.

scattered remarks on a highly suggestive book, I should like to emphasize that it is solid and profound where it borders on the eclectic and that it is stimulating although, at times, flighty where it is original.

Music Continued from page 17

far beyond his present capacities in any event, since he toured in a multifaceted concert version of the work several years ago, and moreover, never having set foot on the City Center stage until the moment he made his entrance for this unannounced debut appearance. Under these extraordinary circumstances he can hardly be taken to task for posturing. The wonder is not that he made the most advantageous use of his small lyric voice but that he was able to sing at all.

Cale

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Calendar of Exhibitions

ANN ARBOR, MICH.
Univ. To July 31: Mich. Art—50 Years.

ATHENS, GA.
Museum To July 15: Amer. Color Prints; To July 31: Watercolors of West. Hemisphere.

ATLANTIC CITY, N. J.
Hotel Dennis Gallery July: Famous Americans.

BALTIMORE, MD.
Museum To Sept.: 25th Anniversary. Walters: Liturgy & Arts.

BELOIT, WISC.
Schormerhorn To July 31: R. Zoeller, L. Weinberg.

BEVERLY HILLS, CALIF.
Parks: Cont. Pigs.
Silagy: Mod. Fr. & Amer.

BIRMINGHAM, ALA.
Museum July 3-29: P. Hurd; 5 Rotterdam Artists; Univ. of Miami Ceramics.

BLOOMFIELD HILLS, MICH.
Crambrook To Sept. 18: Student Ann'l.

BOSTON, MASS.
Brown To Sept.: By App't.
Dell & Richards: Amer. Pigs.
Minkal To Sept.: Cont. Pigs.
Museum To July 31: Corcoran Biennial.

BRONXVILLE, N. Y.
Library July: A. J. Barnouw.

CAMBRIDGE, MASS.
Busch-Reisinger To Sept.: Mod. German Art.

CANNES, FRANCE
Galerie 65 Aug. & Sept.: Matisse.

CEDAR FALLS, IOWA
College To July 21: Japan's Young Dreams.

CHICAGO, ILL.
Art Inst. To Sept.: J. Levine, "The Trial"; Prints: Goya, Manet, Old Masters.
Franklin July: Review.
Lantern July: Chicagoans.
Mandel July 5-31: Amer. Indian.
Oehlschlaeger July: Cont. Amer.
Palmer House To Sept.: Wools, Drwgs.

CINCINNATI, OHIO
Cont. Arts Center To Aug. 25: Interior Valley Ptg. Comp.

CLEVELAND, OHIO
Museum To July 24: Dali Jewelry; To Aug. 17: Dance in Art.

CLINTON, N. J.
Art Center To July 10: Members; July 17-Aug. 7: Decorators.

COLORADO SPRINGS, COLO.
Arts Center To July 15: G. Catlin.

COLUMBIA, S. C.
Museum July: J. Carter.

COLUMBUS, OHIO
Gallery To Sept.: Spaeth Coll.

CORONADO, CALIF.
Gallery To July 10: N. Quinn; To July 29: P. Darrow.

CORNING, N. Y.
Museum To July 18: Painters of Finger Lakes Region; July 19-Aug. 9: "Footlights & Skylights."

DALLAS, TEX.
Museum To July 10: T. Hatano; To July 31: Electronic Abstractions.

DAYTON, OHIO
Institute To July 17: School Ann'l; July 20-Aug. 31: Perm. Coll.

DENVER, COLO.
Museum To Aug. 3: Western Ann'l.

DETROIT, MICH.
Institute To Sept. 11: J. A. Wedda; Matisse.

EAST HAMPTON, N. Y.
Guild Hall To July 13: Members' Ann'l; July 2-Sept.: Garden Sculp.; July 16-Aug. 9: Cont. Ital.

EVANSVILLE, IND.
Museum July: Newspaper Photog. Award.
Garnet Gallery: Mod. Amer. & Europ.

FORT WORTH, TEX.
Univ. To July 23: H. J. Elias.

GREELEY, COLO.
Colo. State July 24-Aug. 14: Corcoran Biennial.

HAGERSTOWN, MD.
Museum July: Sister-City Ex.

HAMPTON BAYS, L. I., N. Y.
Berlink Gallery To Sept.: Amer. Artists.

HARTFORD, CONN.
Atheneum To Aug. 21: Diaghilev-Lifar Coll.

HOUSTON, TEX.
Cont. Museum July 17-Aug. 17: Amer. Jewelry.
Museum To Sept.: Straus & Kress Coll.

HYANNIS, MASS.
Cape Cod Art Assoc. July 12-Aug. 5: Jury Show.

ITHACA, N. Y.
White Museum July 5-26: Steinberg Cartoons.

KANSAS CITY, MO.
Nelson To Sept.: Thannhauser Coll.; Cont. Amer.

LOS ANGELES, CALIF.
Hatfield July: Diaz to Dufy.
Lane To Sept.: Group.
Museum To July 15: Austrian Drawings; July 15-Aug. 21: Renoir.
Vigevano To Sept.: Mod. Fr.
Stendahl: Anc. Amer.; Mod. Fr.

MANCHESTER, N. H.
Currier To July 15: R. A. Hunt Coll.

MILWAUKEE, WISC.
Institute To July 22: Serigraphs; E. Garrison; R. Nesch; P. Rotier; July 10-17: G. Sinclair.

MINNEAPOLIS, MINN.
Institute July: Family of Man; Design in Scandinavia.
Univ. Gallery To July 17: Piranesi.

MYSTIC, CONN.
Art Assoc. To July 23: All New England Show.

NEWARK, N. J.
Museum July: 20th C. Ptg.; To Sept. 18: Arms & Armor.

NEW YORK, N. Y.
Museum
Brooklyn (Eastern Pkwy) To Sept.: Adventures in Primitive Art.
Guggenheim (5th at 88) To July 17: Giacometti; July 26-Sept.: Selection V.
Metropolitan (5th at 82) To Sept. 17: 16th-19th C. Persian & Turkish Textiles; Assyrian & Persian Art; Word Becomes Image; Baroque Orch.
Modern (11 W. 53) To July 31: Arts of India; To Sept. 5: Private Coll.; Artists (851 Lex. at 64) To Sept. 9: Closed.
A.S.L. (215 W. 57) Instructors' Work.
Babcock (38 E. 57) To Sept.: Amer. Pigs.
Barone (202 E. 51) To Sept.: Closed.
Bardzansky (1071 Mad. at 81) Group.
Bodley (223 E. 60) To Sept.: Group.
Borgenicht (61 E. 57) July: Group.
Carlebach (937 3rd at 56) To Sept.: Indonesian Art; Chessmen.
Carstairs (11 E. 57) To Oct.: Closed.
City Center (131 W. 55) Cont. Art.
Coeval (100 W. 56) Gallery Artists.
Contemporary Arts (106 E. 57) Summer Group.
Contemporary Foreign (37 W. 57) Group.
Crespi (205 E. 58) July. Serneaux-Gregori.
Davis (231 E. 60) To Sept.: Closed.
Downtown (32 E. 51) To Sept. 13: Closed.
Durlacher (11 E. 57) Group.
Duveen (18 E. 79) Old Masters.
Duveen-Graham (1014 Mad. at 78) Summer Festival.
Egan (46 E. 57) Tues.-Fri. 1-5: Mod. Art.
Eggleston (969 Mad. at 76) To Aug.: Closed.
Eighth St. (33 W. 8) Cont. Pigs.
Feigl (601 Mad. at 57) Amer. & Europ.
Ferargil (19 E. 55) Contact F. N. Price.
Fine Arts Associates (41 E. 57) To July 22: Fr. Cont. Pigs.
Forum (822 Mad. at 69) Cont. Pigs.
Fried (40 E. 68) To Oct.: Closed.
Galerie Chalette (45 W. 57) Fr. Group.
Galerie De Braux (131 E. 55) Amer. & Europ.
Gallery G (200 E. 59) Cont. Art.
Galerie Moderne (49 W. 53) Fr. & Amer.
Gallery 75 (30 E. 75) To Sept.: Closed.
Gallery 21 (21 E. 63) To Sept.: Closed.
Ganso (125 E. 57) To Sept.: Closed.

Graham (1014 Mad. at 78) To Sept.: 17th C. Dutch.
Grand Central (15 Vand. at 42) To July 29: Art Festival Marines.
Grand Central Moderns (120 E. 57) To Sept.: Closed.
Hall of Art (534 Mad. at 55) Amer. & Europ.
Hansa (210 Cent. Pk. S.) Cont. Art.
Hartert (22 E. 58) Amer. & Fr.
Heller (63 E. 57) July: Group.
Iolas (46 E. 57) To Sept.: Closed.
Jabu (400 W. 57) Enamels.
Jackson (22 E. 60) To Sept.: Closed.
James (70 E. 12) To Oct.: Closed.
Janis (15 E. 57) To Sept.: Closed.
Jorgen (241 E. 60) July: V. J. Mompurgo.
Karnig (19½ E. 62) To Sept.: Closed.
Kennedy (785 5th at 59) Amer. Landscapes.
Kleemann (11 E. 68) To Sept. 26: Closed.
Knoodler (14 E. 57) Cont. Amer.; Old Masters.
Korman (855 Mad. at 69) Group.
Kottler (108 E. 57) Group.
Kraushaar (32 E. 57) 20th C. Amer.
Library of Paintings (28 E. 72) Amer. & Europ.
Lilliput (231½ Eliz.) Woodman et al., by app't.
Marquie (236 E. 60) To July 15: Friedman.
Matise (41 E. 57) To Sept.: Closed.
Meltzer (38 W. 57) To Sept. 26: Japanese Prints.
Midtown (17 E. 57) To Sept.: Cont. Pigs. & Sculp.
Milch (55 E. 57) Amer. Artists.
Morris (174 Waverly) To Sept.: Cont. Amer.
New (601 Mad. at 57) Fr. & Amer.
Newhouse (15 E. 57) Old Masters.
Outdoor Ex. (5th at 89) To Oct. 1: Sculptors Guild.
Panoras (62 W. 56) To Aug. 1: Closed.
Parsons (15 E. 70) To Sept.: Closed.
Passedoit (121 E. 57) To July 16: "Highlights '54-'55."
Pen & Brush (16 E. 10) To Sept. 10: Watercolors.
Perdama (110 E. 57) Group.
Peridot (820 Mad. at 68) To July 18: Pigs., Sculp.
Perls (1016 Mad. at 78) To Sept.: Closed.
Petite (129 W. 56) Europ. & Amer.
Pierino (127 Macdougall) Cont. Pigs.
Regina (254 W. 23) July: A. Ruben.
Rehn (683 5th at 54) Summer Group.
Riley (26 E. 55) Cont. Pigs.
Roko (51 Grwch) To Sept.: Closed.
Rosenberg (20 E. 79) Fr. & Amer.
Saldenberg (10 E. 77) To Sept.: Closed.
Salpeter (42 E. 57) To Sept.: Closed.
Schab (602 Mad. at 57) Rare Prints.
Schaefer (32 E. 57) Fact & Fantasy.
Schoneman (63 E. 57) Mod. Fr.
Sculpture Center (167 E. 69) Cont. Sculp.
Segy (708 Lex. at 57) African Sculp.
Silberman (1014 Mad. at 78) July: Old Masters.
Stable (924 7th at 58) To July 16: J. Cornell, M. Lewitin.
Tanager (90 E. 10) To Sept.: Closed.
Terrain (20 W. 16) Cont. Pigs.
The Contemporaries (959 Mad. at 75) Summer Graphics.
Urban (19 E. 76) Cont. Pigs.
Valentin (32 E. 57) To Sept.: Closed.
Van Diemen-Lilienfeld (21 E. 57) Mod. Fr.
Village Center (39 Grove) To July 29: Prizewinners.
Viviano (42 E. 57) To Sept.: Closed.
Walker (117 E. 57) Group.
Wellons (70 E. 56) To Sept.: Closed.
Weyhe (794 Lex. at 61) July: Chinese Woodcuts.
Wildenstein (19 E. 64) To Sept.: Old Masters, Amer. & Eng. Pigs.
Willard (23 W. 56) To Sept.: Closed.
Wittenborn (38 E. 57) Graphics.

NORFOLK, VA.
Museum To Aug. 1: Tidewater Artists.

NORWALK, CONN.
Silvermine July: New England Annual.

OGUNQUIT, ME.
Museum July 1-Sept. 15: Karolik Coll.

OMAHA, NEBR.
Joselyn Museum To July 15: "Building in the Netherlands."

PALM BEACH, FLA.
Kaatsa: Cont. Art.

PASADENA, CALIF.
Museum To Aug. 30: Scheyer Coll.

PHILADELPHIA, PA.
Art Alliance To Aug. 19: Wool. & Prints.
Little: Cont. Fr.
Mack: Group.
Pa. Academy: Perm. Coll.
Print Club: Closed.
Schurz To Aug. 15: Lichten.

PITTSBURGH, PA.
Carnegie To July 7: Wool. Soc.

PITTSFIELD, MASS.
Berk. Mus. July: Abate; E. Winter; Siber.

PORTLAND, ORE.
Museum July: R. Feasley.

POUGHKEEPSIE, N. Y.
Three Arts July: H. Simon.

PROVINCETOWN, MASS.
Klempner July: Group.

PROVIDENCE, R. I.
Art Club Summer: Open Show.
Dey Gosse To Sept. 15: Closed.

RICHMOND, VA.
Museum To Sept. 15: Perm. Coll.

ROANOKE, VA.
Fine Arts Center July: Incas.

ROCKPORT, MASS.
Art Assoc. To Aug. 9: Anniv. Ex.

SACRAMENTO, CALIF.
Crocker To Aug. 30: Aurner; Old Master Drwgs.

ST. LOUIS, MO.
Museum July: Ind. Artists Group; To Aug. 7: Neuberger Coll.

SAN ANTONIO, TEX.
Witter: Perm. Coll.

SAN DIEGO, CALIF.
Gallery July: N. Fecchin.

SAN FRANCISCO, CALIF.
De Young: Perm. Coll.
Gump's July: M. Graves; F. Hamilton.
Legion July: J. E. Gerrity.
Museum To Aug. 7: Max Beckmann.

SANTA BARBARA, CALIF.
Museum To July 17: A. Sims; To July 24: R. Thomas.

SANTA FE, N. M.
Museum July: N. M. Ann'l.

SARANAC LAKE, N. Y.
Happy Manor To July 24: Whitney Ann'l.

SEATTLE, WASH.
Dusanne July: Closed.
Museum To Sept. 11: Perm. Coll.
Seligman To July 27: C. Seliger.

SIOUX CITY, IOWA
Art Center To July 24: W. Katz.

SOUTHAMPTON, N. Y.
Parish To July 26: Japan. Prints.

STURBRIDGE, MASS.
Public House July: Bernstein; Meyrowitz.

SYRACUSE, N. Y.
Lowe, Univ.: Student Ex.

TOLEDO, OHIO
Museum: Perm. Coll.

TOPEKA, KAN.
Mulyane To Aug.: Guggenheim Loan.

TULSA, OKLA.
Philbrook July: Guggenheim Loan.

UTICA, N. Y.
Munson-Williams-Proctor To Sept. 11: Japan. Prints.

WAKEFIELD, R. I.
Spectrum July 12-31: W. Meigs.

WASHINGTON, D. C.
Aden To Sept.: Cont. Amer.
Amer. Univ.: Closed.
Bader July: Young Wash. Artists.
Corcoran To Sept. 25: Rockwell Designs.
National Gallery Summer: Rosenwald Coll.
Obelisk: Closed.
Phillips July 10-Aug. 1: Young New England Ptrs.
Smithsonian To July 24: L. Lipinsky.
Wash. Univ. July: Perm. Coll.
Whyte To July 29: Oriental Wool.

WESTPORT, CONN.
Kipnis July 14-27: Levine; Remenick; Shikler; Kraus.

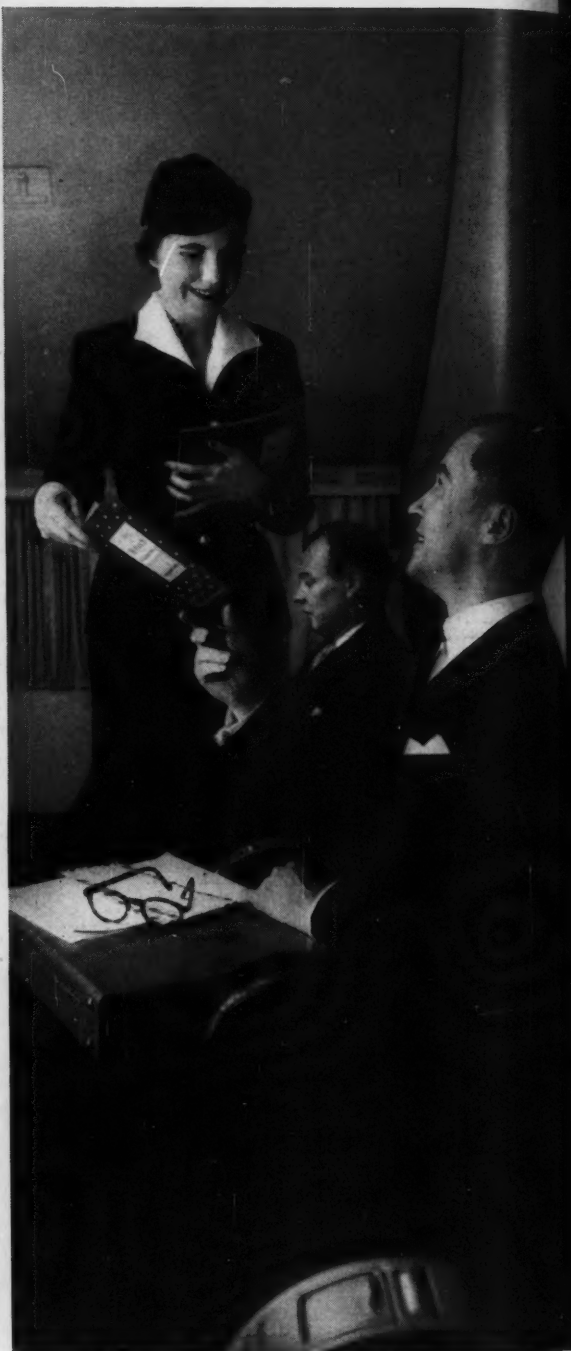
WILMINGTON, DEL.
Art Center July: Perm. Coll.

WINNIPEG, CANADA
Art Gallery To July 31: Japan Woodcuts.

WOODSTOCK, N. Y.
Ganso July: Cont. Artists.
Parnassus Sq. July 10-23: G. Klitgaard; July 24-Aug. 6: A.B. & H.J. Christensen.

WORCESTER, MASS.
Museum To Sept. 6: 19-20th C. Amer. Pigs.

YOUNGSTOWN, OHIO
Butler To Sept. 5: Midyear Ann'l.



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